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THE MUSICAL COURIER, THE MARLBORO, 27 RUE TAITBOUR, PARIS, May 20, 1890.

PADEREWSKI'S first concert in Paris with the Colonne Orchestra was a rousing event in every sense of the word. The three streets around the Châtelet were thronged with people long before the hour of opening. The house was packed to the roof immediately after, and the salle was the scene of that peculiar excitement known the world over wherever this rare genius—for he is one—makes his appearance.

The intense stillness and strained attention, the involuntary bursts of applause, the ovations without end at the end, the frantic pleasure at the concession to play "encore," the absolute unanimity of sentiment free from pretense or snobbery, are all so many tributes to the player's unique powers. For the exquisite qualities of his performance are unique with him. Conception, technic, personality are all unique, and what is more unique the union of perfections. In his perfect union of perfections and in elevation of conception Paderewski is alone.

One peculiarity of this artist's performance is the remarkable calm and tranquillity of the performance compared with the intense excitement that it produces. There is never a moment from his appearance on the stage when in manner of playing, play or personality he gives the idea of having lost the reins, of being "emballé," as the French say for losing control. If not actually calm Paderewski is always masterful. He does not carry people with him; he dictates to them where to go, which is the secret of all control. In this particular, among the pianists of his genre, M. Bauer most resembles him. D'Albert seems like a runaway colt beside him. Pugno, who produces a similar effect upon the house, does it in a wholly different manner.

To look at Pugno is a house on fire. He comes on the stage with that peculiar air of something about to happen. He seats himself at the piano, a shake of the mane, a snort, away he goes, and simply elopes with the body of the house per force. Paderewski seems to open the spiritual eyes of the people and fill them with stores of light from—somewhere, certainly not from the life around them. Pugno sees mountains and seas, immense verdure, large plains and torrents; Paderewski precious stones, the points of letters, flower petals, moonlit seas, mauve horizons and—glimpses of heaven. Paderewski's is the older soul; he speaks out of the effect of a finished experience; Pugno out of the midst of experience, while himself in its midst. One teaches by personal contact; the other by suggestion. One stirs, thrills, excites and blinds; the other stirs and thrills, refines and ennobles.

The rest is a difference of muscle and finger cushion, of nerve force and life currents, and the reflection of training. The technic of Paderewski more resembles that of M. Diemer than anyone here, only that the former puts flesh and blood and life on the frame. The exquisite finesse surpassing all is highly appealing to the French.

The piano part of the program was essentially attractive, and had the merit of being so well known that the unconscious or conscious comparison of interpretations was an interest added to the pleasure. The Schumann Concerto, known from many fingers, never gave out so much poetry, so much of everything indeed, as on Sunday. At times it seemed as if everything was different. To a student of any special set of training there must have been, as one expressed it, "oceans of things" to hear.

The Chopin Concerto in F minor was equally transformed, etherealized without being weakened. "Viola ce qui est Chopin! C'est bien Chopin ça!" cried the old Conservatoire professor, his face in ecstasy.

It goes without saying that for the critics (people who seek things to think) Paderewski is more strong on Chopin than on Schumann, whatever that may mean. The well-known Chopin Fantaisie, given as encore, was so well in accord with the program that it might well have been a part of it.

The piano work was framed in the Berlioz Symphonie Fantastique (Reveries, Passions, a Ball, a Pastoral, March to the Torture, and Dream of a Sunday Evening). Weber's "Euryanthe" overture and a "Poème Roumain," a suite symphony in two parts by the young Roumanian composer Georges Enesco. This composition, while it floundered in symmetry and sought orchestration, had several fine passages, noticeably the national airs, however. An invisible choir was added to the other effects, which were endless.

The orchestral work was admirably done. It is doubtful if a better or more harmonious concert was ever given at the Châtelet.

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Speaking of young composers, the last concert of the National Society of Music, held at Salle Pleyel, gave auditions to the works of nine young men of France, any one of whom is any day liable to become great or at least famous.

The most remarkable thing about the concert was the uniformity of the methods of the entire group. To begin with, the music, with one exception, was all built over poems, and the poems were all printed so as to give the meaning to the composition. These poems were, of course, free as to rhyme and rhythm. This liberty is specially sought for by young composers. Rhyme and rhythm are exactions that call for actual born, creative talent. Blank verse and irregularity demand only a knowledge of composition, technic the learned routine of writing harmony. This is why the young composers of now are in clover.

Any man or woman who knows the laws of composition is at full liberty to string out infinitely all sorts of possibilities over a parcel of words more or less beautiful, idiotic or curious. The proceeding is not to create a state of feeling or even a description by the whole as a unit or story or picture, but rather to make a series of pictures by orchestral combinations of each word.

The word "moon," for instance, a clear, round, white, gradual crescendo; "sun" rays, long chords more or less warm; "butterfly," a series of frivolous little gasps; "plain," immense, flat noise; "sea," huge noise with a sea-sick element; "sheep" or "country," the inevitable shepherd horn; "solitude," the lowest trombones in gulfs, &c.

For this an immense amount of research is necessary. With Wagner's suggestions as a basis, the idea is to find everything that has ever been said or not said in the way of whatever invention the searcher may have. To this is added again *absolute liberty*. There is no compulsion to abide by any known rule or law or set of them. For did not Wagner leave them and succeed! Who knows what curious, new noise may be constructed at any time and greatness thereby be secured? And in sooth, who knows?

It was exactly this way with women and dress after Sara Bernhardt taught that one might make two plaits instead of three, place her belt an inch higher or lower, leave out a whalebone from the regulation set, or, indeed, leave a corset off altogether and not be stoned to death.

What dressing there was to be sure in the first year of defiance! What combinations! What fights with dress-makers! What a revel of liberty! But little by little beauty, comfort and general dress progress grew out of the chaos. Many women who discovered combinations in the line of march became famous and rich, and the general plane of dress sense will remain even after higher, till routine again becomes abuse and a greater than Sara appears.

So far in music, however, we are in the throes of first liberty, when heels are being kicked up in perfect delirium in the new pasture with all bars down.

The concert alluded to, for instance, without recourse to a program, would have given to a listener the impression of a series of orchestral studies all made by the same hand.

The eight poems expressed nature. Each one of these had a sun, a moon, a sea, a plain, a mountain, with a general atmosphere of the despair supposed to belong to genius in general and young genius in particular. The effort then was to place these words upon the orchestra in the way that would make an audience open its mouth and eyes and shut its ears to the greatest extent. He who did this was to be the hero. It must be allowed that the heroism did not always rest at the stage side of the footlights.

Still it may be seen that this sort of thing makes excellent practice for young composers, and that out of this evident search and research and detached, unsymmetrical result, a large view, either among them or among their posterity, will one day rise. This will utilize all these "notes" and "studies" in one symmetrical, uniform systematized construction that will bless the earth.

The first thing that will have to come is the utilizing of symmetrical poetry, an arrangement of words in accord with the *universal instinct for pulse beat*. This is the vital point, the essential germ, without which eyes and ears may

open all they will, the heart and mind never. With or without melody, rhythm must come to music. It is well that these young people are working in broken prose, because it allows concentration upon mechanical invention. In fact, they could not do otherwise, for rhythm and melody mean real creative gift or genius with which it is safe to say no eight or nine members out of eight or nine competitors are endowed.

In the course of the evening many lovely effects were produced. It could not be otherwise. That is what harmony is for, and were not all these trained students of the science? The "discoveries" involved all sorts and conditions of noise ever conceived by trombone, or horn, flute, saxophone, violin, wind or string. Properly utilized, an audience could be kept in their seats or from going to sleep, but the "studies" must come first. Inspiration will one day "breathe upon the face of the earth," and then we will get to our knees.

The whole subject is so immense, so replete, so awe inspiring and grand, that all words in regard to it seem idle and senseless. There is nothing to do but wait, wait, wait. The play of event is so much stronger than the play of thought. For the play of thought is finite, while the play of event is directed by infinite intelligence.

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An interesting concert given this week was by the violin artist, M. Ladislav Gorski. This artist, who would be much better known than he is, had he any one of the qualities that go to push one's self into notice, has great talent and infinite artistic sense. His concerts are intensely enjoyed when he can be induced to give them, and the numerous recalls which he secures testify more strongly than can any words to the appreciation.

Last week he was recalled five times after playing the Scotch Fantaisie, by Max Bruch. The D minor Trio of Schumann, with M. Chevillard and Salmon; "Danse Slave," by Dvorák, and "Habanaise," by Saint-Saëns, were equally enjoyed.

M. Gorski began to play at five years of age, and at seventeen was professor of violin in the Conservatory of Cracow. He has taught much, and is teaching here in Paris now. He would be highly successful in concert but for his excessive timidity, which makes public appearance almost painful. He has played much, nevertheless, in the large cities, recently on tour with Melba, when a tour of the British provinces was made.

When in Cork, Ireland, he was astounded the first night to have his first piece received in dead silence. "One can never know how one's self plays," he thought, sorrowfully. "I thought I played unusually well." The second piece was the same thing. "Well," he thought, pathetically, "Melba will save the situation!" What was his intense astonishment and hers, also, to find that the "greatest living" singer got not a sound! It seems that such is the fashion in the town down by the Lee. There is no applause between the acts, "for fear of dishturbin' the ladies and gentlemen." At the end, however, the satisfaction was made known in true Barthlemy fashion, and marks of the great pleasure received were not wanting to both artists. The Corkonians are nearer right than they know in this practice. Would that disturbing applause with all other disturbance could be banished from the music room!

In London Mr. Gorski is well known. He has just returned from concerts there and goes again later on. He on his last trip played at Miss Susan Strong's concert at Stratford House. He writes much. The concert cadences (Beethoven), recently played at Queen's Hall, were written by him, also variations on a Paganini air, which were much approved. He once played a Beethoven concerto there without rehearsal, and was angry with the audience for applauding him. "No one should dare give a Beethoven concerto without repetition," he says. He loves the violin dearly, and is happy when he sees others gain much even by ideas suggested by himself. As he drolly says, much of his composition is done by others, which gives him a chance to see it, and they to benefit by it.

It was at the Cracow Conservatoire, where he was professor, that Paderewski came, a callow youth of nineteen, and where that rare friendship commenced which has lasted unbroken for twenty years. They came to Paris as lads together to seek their fortunes. Like his friend, M. Gorski has now a son, a young man grown, studying in Munich. He has great talent for language and literature; none—not even favor—for music!

An artist at Paris whose life and talents devoted to art deserves to be known by Americans is M. Charles Gallois. Pupil of Marmontel père he was presented by his master to Rossini, who made him at the age of fourteen maestro al cembalo of his private concerts. For many years he was the privileged accompanist in the soirées brilliant and renowned of the great Italian composer. Here he made the acquaintance of Carlotta Patti, with whom he made several European tours. Delle Sedie likewise, then in the height of his glory, became her friend and afterward teacher, initiating him into the mysteries of the art of singing, which later became the celebrated Delle Sedie



method. From César Franck M. Gallois received his serious instruction in harmony, counterpoint and composition, and, thus armed with the science of the art of music, he established himself in Paris as professor and composer. His works are published at Durands, Hamelles, Hachette, &c.

There are songs, solos and duos, and choruses, recently, for example, "Air de Bals" and "Valse Caprice," which are having success, also a charming melody, "Les Etoiles," after a poem written by Madame Brohan, mother of the artist of the Comédie Française by that name, and a Saltarelle and Souvenance, brilliant and effective both. He has likewise made twelve transcriptions for piano of well-known Chopin melodies, a work which has occasioned much attention.

Speaking of the task of transcription of the airs of a great writer, he says modestly: "The work of a transcriber resembles that of a jeweler, who, by setting a lovely stone suitably and beautifully, enhances thereby its value, if not its beauty, and certainly helps to make it known!"

An interesting coincidence of the edition of his Chopin transcriptions, they make their appearance at the moment of the inauguration of the Chopin statue in Parc Monceau.

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Miss Winnifred Bell, a studious American singer, has not been heard of for some time, simply because she is studious. After passing several months in Italy, she is again in Paris, where she is studying with M. Eugene Parlatore, a highly successful Italian teacher, and French with the well-known Professor Marchand. In fact, her home is in the Marchand household, expressly arranged for the aid to French conversation among his pupils.

Miss Bell intends to return to the States via London soon, and those desirous of securing a charming singer and pretty woman, with a varied repertory for concert work, would score a point by engaging her. "Faust," "Carmen" (Micaela), "Romeo," "Elsa," "Pardon de Ploerme!" are in her repertory. Her voice is a lyric soprano of volume and vibration and quite sympathetic. She was also trained by Madame Marchesi. Highly intelligent and educated Miss Bell is among the most interesting of American students at Paris.

M. Parlatore, who is her teacher, was also teacher of Emma Abbott. Among others of his pupils are Miss Horton, of Boston; Albert Williams, of Chicago; M. Latham, of New York, Mr. Nast, of St. Louis and Miss Manville and Mrs. Adler. He works conscientiously for the pose of the voice.

Miss Grace Golden, the well-known soprano of the Castle Square Company, is studying with M. Koenig, and paying special attention to French. Her teachers declare boldly that of all the American students in Paris, past or present, Miss Golden, in voice, temperament, aptitude and general disposition, surpasses all, and will have a most remarkable career. Her voice is certainly lovely, flexible, full and clear, with a touching timbre. She is accumulating a fine repertory and will show on her return to America what Paris has done for her.

Marie Barna was one of the bright stars at the last Schlesinger matinee. Her voice has lost nothing and gained much since last being heard here, and she is handsome and in full health. She is looking forward to her

Bayreuth engagement with much pleasure. She returns to the States also in a few days.

Mr. Marvin and Percy Jackson gave at their villa in Florence recently a grand concert followed by a reception, attended by the élite of the American colony at Florence and many notabilities of the country. Mr. Marvin sang two charming ballads in English. A Miss Burgess, an American girl, with lovely voice, it appears distinguished herself in solo (the grand air from "Semiramide") and in duo with Mr. Jackson. The latter had his usual success in "Promessi Sposi," "Semiramide l'Ebreu" and "Noches de Figaro." All these young people are pupils of Vannuccini. Mr. Jackson goes to London for the season, where he is engaged to sing. He and Mr. Marvin have made hosts of friends in Italy, as they did in Paris when pupils of M. Bouhy.

Miss Frida Eissler, the representative of Leschetizky at Paris, is steadily growing in her influence as musician and professor. Her pupils are attached to her with confidence and affection, and her friends are loyal because she is serious and frank and asks no favors of anybody, while working faithfully and always willing to render service.

Mrs. Homer, who has just returned from a successful season at Angers, has just signed her engagement for Covent Garden for this season. There is great rejoicing in the household, of course, as in that of her teachers, Juliani and Koenig. The Abbotts sail from New York on May 26, for Paris, to continue study with the latter.

Madame Frank, the French diction teacher (Yersin method), 16 rue Tilsitt, has been made a proposition to go to London and establish herself as French teacher there. Although this lady has a handsome son in business in London, it would probably break her heart to leave her Paris, so it is doubtful if she will accept.

Mme. Julie Rosewald finds Berlin full of bustle and go, almost American in aspect and doings and in the hotel comfort, rare in Europe. She speaks of the immense musical resources of the places, eight and ten concerts of magnitude, with stars and great orchestras, to choose from daily, well advertised, easy to find, comfortable to listen to and reasonable in price. This is a condition of things the exact opposite of that in Paris. The excellence of the orchestras (three a week at the same hour) is all that Paris can boast. As for comfort—its lack is criminal in this day and generation.

Madame Rosewald goes to Bayreuth in July; got her tickets in February, and from the direction. This indicates something of the rush for tickets. Operas and theatres are much cheaper in Berlin than in Paris. She has heard Siegfried Wagner's "Bärenhäuter," Perosi's "Lazarus" and Goldmark's "Queen of Sheba," and seen the Vienna "Vernissage." She wishes she could appreciate the new school of painting as much as the Wagner music. The washing of feet by the Emperor at the Castle was another sort of spectacle. But all things work together for the good of those who see.

Miss Isabel Carter is in London studying with M. Spark, pupil of M. Blumer.

Marie Roze has had the misfortune to lose her brother, M. Albert Ponsin. Condolence of THE MUSICAL COURIER.

The Princess Edmond de Polignac gave last week a royal feast of music to an intimate circle. There was an

instrumental quartet by the Prince, whose talent is well known, and also a quartet by his talented sister, Comtesse de Chabannes, a work remarkable both in thought and construction. The Comtesse has been heretofore referred to as being gifted in an unusual degree and as writing much that is valuable. A concert of her compositions will be heard in London this season, when more will be known in regard to them.

The Princess de Polignac herself played a concerto of Bach in irreproachable style.

Clarence Eddy will give his usual annual organ concert at the Trocadéro, Paris, in May.

Calvé in Ophelia, at the Opéra, will be the next "event."

Among the artists who have taken part in the artistic soirées at the home of Mme. Berthe Marx Goldschmidt this season have been Sarasate, Delsarte, Chevillard, Auer, d'Albert, Manen, Arbos, Monteux, Salmon, Debroux, Parent, Baldeli, Lederer, Félix Lévy, Mlle. Kleeberg, Mmes. Tromelbert, Chevillard, De Vergniol, Strohl and others. The élite of Paris artists have been among the guests. The interesting season closed last Saturday.

The name Hryat was given recently as playing in a Brahms quatuor in these salons. The name Monteux should be substituted.

The celebrated baritone Baldeli, who comes from the Grand Opera of Madrid to establish himself as professor of singing in Paris, is not Spanish by birth, but Italian, from the city of Florence. He, however, passed fourteen years at the Madrid Opera House.

Massenet's "Cendrillon" will pass before Mehl's "Joseph" at the Opéra Comique; that is, in the last days of May. After that "Orphée" will be reproduced, and that will be the last enterprise of the season, though not the last representation.

Mlle. Acté has been made Officier d'Académie by the Ministre des Beaux Arts.

"Oberon" was given last night at the Renaissance. The ballet in the second act is being danced to the celebrated motive of the "Invitation to the Waltz."

FANNIE EDGAR THOMAS.

Adele Lewing will sail with the Barbarossa (North German Lloyds) June 24 and return October 1 to New York, to resume her professional work.

Adele Lewing got the first prize in the Musical Record competition for a concert song among 264 participants. It is called "Fair Rohtraut," for tenor or soprano.

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## Honolulu Musical News.

HONOLULU, May 18, 1900.

THE festival of Easter was observed at most of the churches with special music, some of them having elaborate programs. At St. Andrew's Episcopal Cathedral there were no less than eight services during the day, viz., three celebrations of holy communion, two matins and three evensongs. It was a good day's work for the organist, Wray Taylor, but he is still on deck. The first service of the day at this cathedral was at 9:45 o'clock, when a mixed choir of twenty-one voices sang:

Carol, Oh, the Golden, Glowing Morn.....Le Jeune  
Anthem, Christ Our Passover.....Schilling  
Te Deum Laudamus in F.....Vogrich  
Jubilate Deo in B flat.....Alzamora  
Anthem, Christ Being Risen from the Dead.....Elvery  
Hymn, Now the Strife is O'er.....Hart  
Gloria Tibi.....Hart  
Sanctus.....Hart  
Gloria in Excelsis.....Old Chant  
Nunc Dimittis.....Freemantle

During the offertory the organ solos were "I Know That My Redeemer Liveth" and Mascagni's Intermezzo. At 11 o'clock the surpliced choir of boys sang Munro's "Te Deum" in F, and the rest of the service was fully choral. A choir of twenty-four young Hawaiian men rendered at the evening service J. H. Maunaloa's "Magnificat" and "Nunc Dimittis" in C, and the special Easter hymns, with good effect.

At St. Clement's, Punahou, the choir, with Mrs. Alice Brown at the organ, gave:

Christ Our Passover.....Humphrey  
Te Deum.....Van Boskerck  
Jubilate.....Wonderard  
Easter Anthem.....Wonderard  
Magnificat in C.....Ebdon  
Nunc Dimittis in C.....Ebdon  
Anthem, On the First Day of the Week.....Lott

The Easter services at the Central Union Congregational Church were largely attended. The music was as follows, A. B. Ingalls presiding at the organ:

Organ Prelude, Nazareth.....Gounod  
Anthem, God Hath Appointed a Day.....Tours  
Response, The Strife is O'er.....Tours  
Offertory, Ladies' Trio.....Tours  
Easter Anthem, Christ Our Passover.....Tours  
Trio, violin, piano and organ.....Tours  
Organ postlude, Easter March.....Tours

There was some exceedingly fine music at the Roman Catholic Cathedral, under the direction of Father Valentine himself, a very able musician. High Mass was sung at 10:30 o'clock in the morning, the St. Louis College band assisting.

The Christian and Methodist churches, also the Latter Day Saints, observed the festival with special music.

Under direction of Mrs. Hattie S. Lewis an excellent concert was given at the Haile Church, Hilo, on March 27. The program was as follows, a large audience being in attendance:

Duo for two pianos.....Kowalsky  
Mrs. Lewis, Miss Esther Lyman.  
Ka Lai Opua.....Hopkins  
Hilo Boarding School Glee Club.  
Contralto solo, When I Know That Thou Art Near Me.....Lohr  
Miss Louise M. Pomeroy.  
For violin, Fantasia Brillante, from Tannhäuser.....Singelee  
P. Bartel.  
Solo and quartet, The Mill Wheel.....Audran  
Mrs. Lewis, Miss Elvira Hapai, Miss L. Pomeroy, Mr. McCaslin, J. Hastings Howland.

Concerto for two pianos.....Vogrich  
(First movement.)  
Mrs. Lewis, Miss H. S. Lewis.  
Solo for soprano, A Day Dream.....Strelezki  
Miss Elvira Hapai.  
Violin obligato, P. Bartel.

Elicite, for sextet.....Kamehameha Glee Club.  
Solo for basso, Hearest Thou.....Mattei  
J. Hastings Howland.

Chorus, The Lost Ship.....Hilo Boarding School Boys.

Sextet and chorus, Patience.....Sullivan  
Mrs. Lewis, Miss Ivy Richardson, Miss L. Pomeroy, W. McCaslin, W. Beers, J. Hastings Howland and Hilo Boarding School Boys.

The music circle of the Kilohana Art League will give a musicale on April 6.

Two more music teachers have lately arrived from the States and hung out their shingles. They are anxiously waiting for pupils, but they cometh not.

## A Commendable Scheme.

ANOTHER of our colleges has made a move in the right direction in organizing a department of music and placing its head in the college faculty as professor of music. Adelphi College is a comparatively recent outgrowth of one of the oldest and most thoroughly established academies of Brooklyn. It is a part of the University of the State of New York and contains full four year courses for the usual baccalaureate degrees, a normal course for kindergartners extending through two years of study, an art school provided with one of the best equipped studios of the country, an academy giving a preparatory course and now a school of musical art. Altogether there are over seventy teachers and more than 1,100 students in the institution, which is magnificently housed and provided with library, gymnasium and a fine assembly hall. The Adelphi is co-educational in all departments.

In planning for a musical department the trustees consulted with Dr. Henry G. Hanchett, who drew up an elaborate and detailed scheme of study designed to provide for the needs of those preparing for college degrees and also for those intending to enter the musical profession. To completely work out this plan would require a larger endowment than is at present available, so it has been decided to affiliate with the college the Central School of Musical Art, which Dr. Hanchett founded about six years ago. The name of this institution has been changed to the Adelphi School of Musical Art, and it will be conducted in future in the college buildings on Lafayette avenue, St. James place and Clifton place, Borough of Brooklyn, with a branch at No. 136 Fifth avenue, New York city. The faculty, besides President Levermore, of Adelphi, who is ex-officio its head, consists of Dr. Henry G. Hanchett, director and teacher of piano, analysis and interpretation; R. Huntington Woodman, teacher of organ and theory; Dr. John Cornelius Griggs, teacher of singing and history; Mrs. Henry S. Boice, teacher of vocal culture and singing; Miss Ellen Holly and Mrs. Stuart Close, teachers of piano; Miss Ellen Amey, teacher of violin, and Miss Alice Griggs, teacher of technic and vocalization. Miss Lilian Holly is the registrar. As examiners for certificates and diplomas the school presents the names of Dudley Buck, William Mason, William H. Sherwood and Mrs. Gerrit Smith.

The school is prepared to do work of the very highest quality in piano, organ and violin playing, singing and all theoretical subjects. Its specialty is the prominence given to studies in analysis, criticism, interpretation and appreciation. It is expected to offer to pupils studying for the Adelphi diploma a course in music considered as a language. This course will take the place of French, German or some other modern language as an elective, and will require the expenditure on the part of the pupil of the same time in music as the language would have required, viz: eight hours a week. This time may be applied to the practical mastery of an instrument (two hours of home practice counting as one hour of study), or it may all be devoted to class and theoretical work in analysis, harmony and history of music. The technic of piano playing will be made a class study on the method of the Virgil clavier, and special attention will be given to sight playing of music. As would be expected by those who know the director, much prominence will be given to the course of analytical piano recitals. Sixteen such recitals will be given during the year which will be open to the public. Students in the course will be examined upon the work done at each recital, but this will be done at another hour. This course of recitals will be adopted as a part of the work of the department of music of the Brooklyn Institute, before which body Dr. Hanchett has already given over fifty recitals. The recitations will begin October 2. The work of the school will not prevent Dr. Hanchett from fulfilling the many recital engagements already booked for next season.

At a recent concert of Miss Melanie Gutmann at the Educational Alliance, Miss Adele Lewing was the soloist. The audience was quite enthusiastic about her playing and her compositions, and she was forced to give two encores. Mr. Kraemer, the leader of the chorus, engaged Miss Lewing for the first orchestral concert next season.

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DUESSELDORF, May 25, 1899.

## THE SEVENTY-SIXTH NETHERRHENISH MUSIC FESTIVAL.

DUESSELDORF is one of the prettiest, most artistic and most cultured of all cities in Germany, and yet it is hardly ever visited by traveling Americans, who usually begin their Rhine journey at Cologne, or still more upward, at Bonn, where the banks of the river offer that enchanting beauty of scenery provided by nature, and which is denied to the lower and quite level portions of the land through which the stream journeys toward its final course to the north of Holland.

At all times Duesseldorf has been known more through its once renowned and still quite important, although nowadays superseded school of painting, while, as far as the divine art of music is concerned, I doubt whether the name of the town is recognized by the readers of THE MUSICAL COURIER in any other connection than through the fact that together with Cologne and Aix-la-Chapelle, Duesseldorf is one of the cities in which annually at Whitsuntide a three days' Netherrenish music festival is held. And yet this city has played an important part in the development of music in Germany, and some of the country's most renowned musicians have made it the scene of their activity.

The first Netherrenish music festival ever held was given at Duesseldorf in the year 1818, and it was conducted by Friedrich August Burgmueller, a musician whose name is not quite forgotten, yet, although of course he belonged to the old school as a composer, he must have been a conductor of considerable merit, for his name as such figures upon several of the succeeding festivals, even when they took place at one or the other of the other two towns. A musician of the greatest promise, but one who died very early, was his son and successor, Norbert Burgmueller, who left two movements of an unfinished symphony, of which Robert Schumann grew so enamored that he concluded to attempt the finishing of the symphony. He is reported to have compared the torso to that of Schubert's B minor unfinished symphony, and if a critic-composer like Schumann pronounced such a judgment it might be worth while to hunt for the fragment and revive it in actual performance.

One of the most important stages in the musical development of Duesseldorf is recorded with the year of 1834, when Mendelssohn, in conjunction with the poet Immermann, founded the first German, so-called, "model theatre," at which the composer-musician and poet-intendant planned to give alternating operatic and dramatic representations in model performances. Although the scheme, built more upon purely ideal than realistic and pecuniarily paying basis, was not of long duration; it was the primary cause of Mendelssohn's moving to the "Athens of the Netherrhine," and it was here also where in 1833 he composed his oratorio "St. Paul." A little tablet affixed to the house No. 30 Shadow street still marks the historic place. Mendelssohn was succeeded as musikdirector at Duesseldorf by Julius Rietz, a musician whose works were much in vogue during the middle decades of the present century, but which now, with perhaps the exception of a concert overture in A major and a very effective setting of Schiller's fiery

"Dythrambe" are what Henry T. Finck tersely describes as "ancient history."

When Rietz, in 1847, changed his Duesseldorf position for the greater and more lucrative one at Leipsic, Ferdinand Hiller, the more important musician of the two, became conductor at Duesseldorf, but after three years of activity he was superseded by a far greater one than both these composers, for in 1850 Robert Schumann, the poet of the piano and the founder of the neo-German musical school, took Hiller's place at Duesseldorf, which the latter exchanged for Cologne. This period of from 1847 to 1850, despite the fact that Schumann was only a mediocre conductor who often had to consult others regarding the tempi of his own works, marks the climax in the musico-historic importance of Duesseldorf. But already in one of the first letters of Schumann to Hiller he writes to his predecessor and friend: "Duesseldorf has three nunneries and also one lunatic asylum. To the former I don't object, but of the latter it is disagreeable to me to take cognizance, for I must guard myself against melancholy impressions." From these few lines it is almost self-evident that the composer divined his tragic fate, which on that gloomy day of February 7, 1854, when he jumped from the Rhine bridge into the icy river "in pursuit of a theme which Schubert had whispered to him," found its inevitable realization. Even before this fatal event happened, some time in 1853 Schumann had to abandon his position as musikdirector, which was taken by his friend, the lately deceased Prof. Julius Tausch, a refined musician and able conductor, but by no means a genius. For thirty-seven years, until 1890, Tausch was musikdirector at Duesseldorf, when he was pensioned and lived the short remainder of his earthly days in well-deserved rest, *otium cum dignitate*, as the Latin poet has it, at Bonn. His place at Duesseldorf, however, was taken by the present incumbent, Prof. Julius Butts, the conductor also of the seventy-sixth Netherrenish music festival.

A few other musicians of importance who have lived and worked in Duesseldorf, but who were not directly connected with the city orchestra's affairs were Royal Musikdirector Wilhelm Schauseil, an eminent pedagogue, whose daughter, Miss Wally Schauseil, is one of the best of Rhenish concert singers. Theodore Ratzenberger, one of the first Liszt apostles who ventured to give concerts in the then musically conservative town of Duesseldorf under the personal direction of Liszt, and under whose baton (Ratzenberger's, not Liszt's) I heard the first production of the "Legend of St. Elizabeth" given at Duesseldorf in the early seventies. I have special reason to remember this performance, for the locomotive which took our train from Cologne to Duesseldorf became, at the latter place, ungovernable through the non-working of the brakes, and rushed through the station building, across a street and into a building on the opposite side of the street, where the locomotive was deeply imbedded into a brick wall, and the train came to a rather abrupt standstill, which sent everybody in the compartment into a heap pell mell. But St. Elizabeth performed for her devotees another one of her celebrated miracles, and although we

were all more loaded with bruises than with roses, nobody was seriously hurt and everybody was safely in his seat in the Geisler Saal (now the new and beautiful Tonhalle) when the great Lisztianer Ratzenberger lifted up his baton for the first measures of the introduction to the "Legend of St. Elizabeth."

During this personal recollection I came near forgetting Musikdirector Zerbe, formerly bandmaster at Cologne, who now conducts the regular weekly symphony concerts at Duesseldorf, and Musikdirector Karl Steinhauer, the organizer of the Duesseldorf Mixed Chorus Society, which gives performances at popular prices of the classic oratorios of Händel, Haydn, Mendelssohn, and of Bach's St. Matthew Passion Music.

\* \* \*

After this short historic retrospect, for the facts and the figures of which I did not rely upon my very unreliable memory, but which were collected for the occasion by W. Maase, of the Kunstfreund, I shall now venture upon the expression of my humble opinion of the festival itself.

As a whole I cannot but describe it as a success and a worthy successor to most of those which preceded it during the last three-quarters of a century. Yet I was not as much carried away with the performances itself, or at least most of them. But this may be accounted for through the fact that I am accustomed to hearing excellent reproductions of eminent works at Berlin all through the long winter season, and that nothing but the most extraordinary offerings can startle me. These were not to be found, however, at Duesseldorf, where the average of the performance was indeed up to the high standard expected at a Netherrenish music festival, but did not go beyond it, nor was I entirely satisfied with the make-up of the program. It is to be hailed with pleasure that the scheme of these historic festivals has abandoned some of the former, time-honored, but old foggy methods of ultra conservatism, such as were shown in the computation of the programs during the sixth, seventh and a portion of the eighth decade of the century. On the other hand, it cannot be considered a wise progress, when, through his personal predilection for Richard Strauss, Professor Butts allows himself to be carried away into making the program as much of a Richard Strauss as of a Netherrenish music festival.

Indeed, if it had not been for the good sense and taste of that composer himself, who with inborn tact insisted that instead of the final number, which was to have consisted of one more Strauss work, be changed into one by some other modern composer, there would have been more Strauss than any other music. As it was, the preponderance of the most important of living German composers was still sufficient to make the program scheme a lopsided one, and this was all the more the case as the selection of the orchestral works by Richard Strauss was an uncompromising one. Instead of giving to the audiences one of the earlier and, in the opinion of all but the most furious Straussianer, more beautiful works, such as "Don Juan" or "Death and Apotheosis," and then, if it needs must be, also one of his later monster or rather monstrous creations, the program showed his two last works, the "Don Quixote" and the "Heldenleben," which can only be described as mental aberrations of a great talent, which is led astray because its wonderful mastery of the technic of composition carries it to a victory of matter over mind.

Nobody has more enthusiastically acknowledged and at first hearing recognized the superior merit of Strauss' early works up to the heaven-storming opening phrases of "Thus Spake Zarathustra," which I designated as the greatest orchestral score so far penned by mortal, but, as I have said in previous budgets, I cannot as a musical aesthetic enjoy the uncouth humor of Richard Strauss' "Don Quixote," no matter how skillful are the variations or how veristic may be the orchestral effects. And I cannot by all that is beautiful in music stomach the dreadful, absolutely hideous cacophonies that are heaped up in his "Hero's Life," although in this latter work also there are great beauties, such as the very graphic opening description of the hero's personality, the love duet between the hero and his mate, and the nevertheless somewhat tame and conventional close of the work, depicting the hero's

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(Richard Strauss') flight from worldly affairs and his mental perfectionment. These two works are hard nuts to crack for a mixed audience, and they should not have figured simultaneously in one festival scheme.

Now, after having "spent my spleen," as one of my best friends is in the habit of expressing it, let me go over the proceedings at the festival in shorthand style.

The first festival program, on Whitsunday, opened with the grand Bach G minor Fantasia and Fugue for organ, which you all know in the piano arrangement by Liszt. As inauguration of a fine new organ built for the Duesseldorf Tonhalle, by Sauer, of Frankfurt-on-Oder, the work was performed in masterly style by the organist, F. W. Francke, of Cologne.

Nor so festively *feierlich* was the performance of the "Parsifal Vorspiel" under Professor Butts' direction. The Wagner selection was a very appropriate one, but its reproduction, without my being hyperfastidious, was the most unfortunate one I ever heard. The religious spirit which pervades this non-secular introduction was not brought to mind convincingly in the fast tempo taken by the conductor; a premature entrance of the flute at an important moment and several divergencies of pitch among the woodwind assisted in achieving so poor a result.

True, festive mood, however, pervaded the performance of the beautiful Bach cantata, "Hold in Mind Jesus Christ," one of the hitherto not known, let alone performed, works of the musical giant, whose posthumous works form a seemingly inexhaustible fountain of the most potential creative genius. The festival chorus of nearly 600 voices, among which, as usual, the tenors were dynamically too weak because lacking in numbers, sang the opening chorus with elementary power and precision. Clearness of the polyphonic structure was also maintained throughout by means of careful shading in the single voices. The same chorus sang most tenderly and suavely in the, for Bach, unusually sentimental final chorale. The two alto recitatives were sung with vibrant, sonorous voice and in noble style by Mrs. Schumann-Heink, whom to praise in these columns is as unnecessary as reiterative. Messchaert, who is one of the best basses and clearest declamators (or should I say declaimers) among all male singers I ever heard, delivered the bass aria with telling effect, and Georg Anthes, of Dresden, who undertook the singing of the tenor aria without a rehearsal, because Franz Litzinger was suddenly indisposed, sang with his wonted musical surety and excellent voice, but he seemed a trifle too theatrical in the delivery of Bach's unalloyedly pure music.

The powerful principal number upon this religious Sunday "sacred concert" program was no less a one than Beethoven's "Missa Solemnis," in which, besides the above mentioned three soloists, Mrs. Dr. Noordevier-Reddingius made her appearance. I had never heard of her before, and it seems she is not a German lady, which latter fact was, however, not noticeable in either her pronunciation of the text or the delivery of Beethoven's music, which she sang with profundity and simplicity of spirit and in most becoming style. She has also a fine and well trained soprano voice, and should prove a welcome addition to the rare species of good oratorio sopranos.

The festival chorus was again in great form, although some of its and also of the soloists' efforts were greatly marred by peculiarly slow tempi in which Professor Butts indulged. Thus, for instance, in the "Qui Tollis" of the "Gloria," in the B minor episode in the "Agnus Dei," and most glaringly of all in the Andante portion of the "Kyrie," which Beethoven was careful enough to prescribe *alla breve*. Otherwise, however, the reading of Professor Butts did full justice to the monumental contents of Beethoven's greatest work, and the chorus overcame its almost unsurmountable difficulties with a surety and precision which was particularly admirable in so large a body of singers. The tender violin solo in the "Benedictus" was beautifully performed by Concertmeister Reibold, of Duesseldorf.

The second day's program opened with a work of a

composer whose name appeared but rarely heretofore in a Netherlandish music festival, although he once conducted one of them. I mean Liszt. His symphonic poem "Orpheus" was well interpreted under Richard Strauss' baton, but failed to create a deeper impression, as well it might, for, despite a certain roundness of form of almost classic outline, the musical contents are so meagre that, instead of being designated "Orpheus," Liszt's work should have been yept "Morpheus." After Liszt came Brahms, a somewhat unusual continuation of program. He was represented by his well-known, and in places really inspired, Rhapsodie for alto solo, male chorus and orchestra. The C major entrance of the male chorus upon the words "Ist auf dimem Pratter" I consider one of the greatest gems of musical thought ever penned by any composer. The work was superbly sung by Frau Schumann-Heink, whose sympathetic, vibrating organ seemed transfused with deep emotion, and who sang with real musical feeling. The male chorus was faultless in intonation and precision, but should have been kept down a trifle more when singing in conjunction with the solo voice, whereby the general effect would undoubtedly have been heightened.

Next in this somewhat heterogeneous program came the rarely heard and not very important triple concerto for piano, violin and 'cello with orchestra, by Beethoven. Homer-Beethoven (not Homer Bartlett) must have nodded a good many times during the composition of this opus. It was performed with as much effect as was possible to produce with it by Messrs. Risler, of Paris; Professor Halir, of Berlin, and Hugo Becker, of Frankfurt.

Upon this innocuous work of Beethoven followed the Heldenleben battlefield of Richard Strauss, which, to all appearance, he left a victor. At least here at Duesseldorf the work did not meet with that opposition with which it was received at Berlin and Cologne, and the composer-conductor enjoyed a fourfold recall not interrupted by cat-calls and other tokens of public disapproval, such as were bestowed upon it at the aforesaid two cities, where I listened to Strauss' latest orchestral work before. By the advice of the composer I went 'way back into the hall to hear it here, but even the distance failed to lend it enchantment, and although I have, rehearsals included, now listened for the fifth time to this hero's life, I must confess that it seems more horrible and incomprehensible to me than ever.

The second half of the second day's program was given over to Mendelssohn, whose name appeared most appropriately at a Duesseldorf festival. The work selected for performance was "The First Walpurgisnight"; not one of the greatest, but still one of the most refreshing of Mendelssohn's vocal works, and many years ago the delight of all self-respecting singing societies. Nowadays our interest in the work is kept up much more by Goethe's fresh poem than by the slightly antiquated music of Mendelssohn. In the performance again the festival chorus sang the easy music with great vim and spirit, while of the solo voices Frau Schumann-Heink and Herr Anthes deserve the palm. The part of the Druid Priest (baritone) is somewhat too high for Messchaert, who, however, characterized it well, and Paul Haase, who sang the shorter bass part of the Watchman of the Druids, has more of a baritone voice. The solo parts should therefore been exchanged between these two gentlemen.

Schumann found a place upon the Duesseldorf program on the third and last program, which was not, as has been the custom heretofore, simply a soloists' medley. The latter circumstance probably was the cause why the concert, although extensively, was not so overflowingly frequented as the third day usually is at these festivals. The B flat Symphony, moreover, was a very fitting selection, for Schumann thought of it as a "spring symphony," and spring it is, despite the fact that the thermometer is down pretty low that it pours continually, and that wraps and overcoats are needed when one leaves the concert hall.

I liked Professor Butts' reading of the symphony immensely, and he evidently conducted it *con amore*. The festival orchestra of 130 performers did also very well, and the "muddy" places in the instrumentation were treated so carefully by the conductor, as outside of Butts' I have heard it done only by Nikisch.

Strauss was again on deck with the second number, when he had his wife with him as chosen interpreter of three of his songs with orchestral accompaniment. They are surprisingly simple, real Lieder, and the audience liked them exceedingly well, especially the second one, "Morgen" (words by John Henry Mackay), which is very suavely set with violin solo and harp accompaniment, which was most enthusiastically redemanded. Frau Strauss-de Ahna is a very intelligent singer, with a well trained, but not particularly velvety, soprano voice. She is one of those vocalists who inspires more admiration for her abilities than for her natural gifts.

A model performance in every sense of the word was that of Mozart's C minor piano Concerto, by Eduard Risler. Truly Mozart players are fast becoming a rarity since the days of Hiller and the retirement of Reinecke. Outside of Joseffy I know now only one, and his name is Risler. He gave me an artistic enjoyment, as pure as it was delightful, and I can assure you that the exquisite music of this nowadays so rarely performed work, especially the lovely Larghetto in E flat, is worth more than all the latter day Strauss symphonic poems taken in a bunch.

The craziest blossom from this bunch remains after all the "Don Quixote," and just this work came right after Mozart's pure flower.

The composer did not conduct this work, but listened in rapt attention to Professor Butts' slightly extravagant interpretation of it. The Duesseldorf musikdirector is one of the most uncompromising of Straussians, whose scores he can all conduct from memory. The success, such as it was, which was achieved at this performance was not for the conductor and also not for the composer, but for the solo violoncellist, Prof. Hugo Becker, and indeed he deserved it, and I should like to bestow a word of praise also upon the viola solo performer for his beautiful tone, but I don't know his name.

Instead of still another Richard Strauss work the program, at that composer's own tasteful suggestion, contained as final number the second act of Peter Cornelius' comic opera, "The Barber of Bagdad." This was a well-earned compliment to a dead man who during his life did not find the appreciation which ought to have been his due. You know the interesting, Oriental colored music and the clever text of Peter Cornelius' opera from the New York German opera productions of the work under the late Anton Seidl's genial conductorship. I need not say anything more, therefore, on that score. The Duesseldorf concert production of the final half left absolutely nothing to be desired in a musical way, although the absence of scenery and stage action was felt in such moments of the hiding of Nureddin in the chest containing Margiana's presents.

The part of the Cadi's daughter was dramatically sung by Frau Strauss-de Ahna; Scheuten, of Hanover, came to the rescue when Anthes had to return suddenly to Dresden, and the one court opera tenor did as well as the other one could possibly have done. Admirable in every way was Messchaert as the Barber, and satisfactory Paul Haase as Calif, Litzinger as the Cadi and Mrs. Craemer-Schleger as Bostana. The Duesseldorf concert contralto was kind enough to undertake the latter part as substitute for Mrs. Schumann-Heink, who was suddenly called back to Berlin by the Royal Opera intendency.

Absolutely exciting were the calls of the Muezzins, the screams of the bastinadoed slave, and above all the final "Salem Aleikem" chorus of the good citizens of Bagdad, which chorus might have driven a whole town out of their minds with transports of delight or craziness. It was really fast fun, and ended in a perfect furore. No wonder that it succeeded in carrying the audience with it; and so the fes-

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tival ended with a thundering ovation for everybody concerned in the performance, and especially for the two conductors, Professor Butts and Richard Strauss.

Among the musical personages of more or less importance who visited the festival I noticed Mr. Pannes, of the New York Arion; August Bungert, Dr. Otto Neitzel, of Cologne; Prof. Martin Krause, of Leipzig; Musikdirectors Maszkowski, of Breslau; Porges, of Munich; Janssen, of Dortmund; Professor Dr. Wuellner, of Cologne; Schwickerath, of Aachen; Mengelberg, of Amsterdam; Stronck, of Bremen; Mueller-Reuter and Langs, of Crefeld; Dr. Hagen, of Elberfeld; Steinitzer, of Muehlheim-Ruhr; Kayser, of Hagen; Jean Louis Nicodé, of Dresden; Chevalley, of Hamburg, and many Belgian, Hollandish, French and even Italian musicians.

O. F.

### Berlin Music Notes.

BERLIN, May 20, 1899.

AS opening performance of a guesting stagione of the Schwerin Court Opera at the New Royal Opera (Kroll) on Tuesday night the long delayed "Ingwelde" of Max Schillings was for the first time presented for the judgment of the Berlin press and public. The opera had been given in some of the smaller cities of Germany with success, and in Bremen was so favorably received that it was adopted into the repertory of the opera there.

Max Schillings belongs to the younger generation of German composers, and since the unequivocal success of his opera "Ingwelde" Tuesday night, will surely become known as a prominent representative of the newer school of music; this is the Wagner school, of course, and in "Ingwelde" the influence is naturally very strong from beginning to end. The composer pursues the same plan of continuity, and also introduces the leit-motiv idea, which, however, he does not use in the same pronounced and characteristic way as his predecessor. But with all of this influence of the old master upon the new, in Schillings' opera there is so much mastery in instrumentation, refinement of detail and richness and brilliancy of orchestration, without the cacophonous excesses prevalent in most modern works, that it cannot be said that he is chained to the Wagner ideas, or that he slavishly copies them, as many imitators do. The text is arranged from the old Scandinavian legends by Count Ferdinand Sporck, and the scenes of the story are in Norway at the time of the Vikings.

A long standing feud has existed between the neighboring clans of Thorstein and Gladgard; the opening scene is in a room of the Gladgard castle, where Gandolf, chief of the clan, with his daughter, Ingwelde, at his side, bewails the fact to his adopted son Gest that he has no sons to depend upon, while there are four swarthy sons of the Thorsteins, headed by Klaufe, the king. While they are yet talking Ortoff, the speaker of the Thorsteins, appears and announces with scorn that hostilities will be immediately renewed. The first conflict takes place in a meadow near the Gladgard castle, and, as the hostile parties, still fighting, gradually disappear in the woods, Ingwelde appears on the balcony of the castle and views the battle from afar, unaware of the approach of Klaufe and his men from the sea, who come to take her captive. On discovering him she sets fire to the castle, but he and his men rescue her and carry her away. The opening of the second act shows a room in the Thorstein castle, with the twinkling lights of Gladgard in the distance. Klaufe seeks to win the love of Ingwelde, and willing to go to any length for this purpose, consents to return to Gladgard with her and seek reconciliation with her father, while she knows that he will be killed as soon as he arrives and she be restored to her father and adopted brother, Gest, who is her betrothed.

Before their departure and while Klaufe has gone to

prepare for the journey she wins a promise from Bran, a brother of Klaufe, who has also become enamored of her charms, to place a lighted torch at the window to light them across the water, but which is really a signal to the Gladgards announcing their coming. Klaufe is killed by Gest, and his ghost promptly makes its appearance to Bran, who swears to revenge his brother's death. Act III. finds the lovers Ingwelde and Gest reunited, but revenge pursues them in the person of Bran, who finds them on the strand near the Gladgard stronghold. In attempting to slay Ingwelde with his battle-axe he kills Gest, who throws himself between them to protect her. Now that Ingwelde's beloved is dead and Bran's affection for her hopeless they decide to seek death together in the burning death ship of Gest, which collides with the phantom ship of Klaufe, and all go down together.

Musically, as well as dramatically, the second act is the most powerful, culminating with the sudden transition of Bran, the simple harpist, to Bran, the stern warrior and leader of his people, who goes out to avenge his brother's death. Here was splendid opportunity for Mr. Schillings to show his abilities, and the strong, dramatic orchestration and the power and beauty of the music clearly indicate the master hand. A fine scene in this act is Bran's song as he sharpens his battle-axe, while one is reminded of Siegfried welding his sword, it is in the scene and not the music; indeed, all of these scenes which remind us of Wagner are called for in the text, but in none of them can the music be called imitative.

The Vorspiel to the second act is an excellent example of symphonic writing, with its rich orchestration of manifold glowing colors and its fine tonal balance. Of the many novel and interesting features of the orchestration may be mentioned the chorus of muted brass instruments and the dainty use of the harp in the second act.

The ensemble of the Mecklenburg Court Opera from Schwerin presented the work in a most worthy manner. Miss Friede, who impersonated Ingwelde, has not the voice either in quality or quantity for the difficult character, but almost atones for her many vocal shortcomings by her wonderfully realistic acting. Hermann Gura, as the unfortunate Klaufe, sings and acts with becoming dignity as befits a king, and Bran, the brother, in the person of Mr. Lang, gives us ample opportunity for admiring his clear, vibrant tenor voice. The other principals, Mr. Liebeskind as Ortoff, Mr. Drewes as Gandolf of Gladgard, and Mr. Bucksath as Gest were all superior in their impersonations. The choruses were good, and the scenic effects beautiful and well handled under Mr. Gura's efficient management. Mr. Zumpe conducted with considerable skill and an intimate knowledge of the work, and the whole performance was smooth and finished. After each act Mr. Schillings and the principals in the opera were called before the footlights again and again and accorded a spontaneous and enthusiastic reception.

F. M. BIGGERSTAFF.

### Luigi von Kunits.

Mr. and Mrs. Luigi von Kunits gave a delightful little musicale Friday evening at their residence, Meyran avenue, at which the guests of honor were Mr. and Mrs. Gwyllim Miles, of New York, who are the house guests of Mrs. Kunits' parents, Mr. and Mrs. Joseph Gittings. Among those who sang and played during the evening were Mr. Miles, Paul Zimmerman, Miss Martha Groff and Mr. von Kunits, with Mr. Gittings as piano accompanist. Mr. von Kunits played selections from Bach and a number of his own compositions, the most beautiful of the latter being "A Legende." Mr. von Kunits plays at the Teachers' National Convention in Cincinnati June 23, and June 27 he and his wife sail for Vienna to visit Mr. Kunits' relatives and spend the remainder of the summer in European travel.—Pittsburg Post.

### Music in Italy.

ITALIAN BRANCH OFFICE, 5 VIA RONDINELLI, FLORENCE, Italy, May 7, 1899.

LEANDRO CAMPANARI'S Orchestra Sinfonica Milanese inaugurated a series of nine concerts very auspiciously on April 24, at the Teatro Lirico Internazionale, Milan. I went to Milan specially to hear this concert, and having business affairs which detained me several days was fortunate enough to be present also for the second and third concerts. It will be remembered that Leandro Campanari has heretofore given his concerts at the Teatro alla Scala, where his efforts were crowned with enthusiastic success and where he obtained that popularity and general recognition which resulted in the engagement of himself and orchestra at the Imperial Institute, London, last season. As a director he is magnetic, sympathetic and authoritative, and is an earnest, scholarly musician of many excellent, sterling qualities.

His orchestra, which numbers seventy of the best instrumentalists of Milan, is an organization of superlative capabilities, and under the masterly direction of Leandro Campanari has reached a degree of perfection which permits of the most complete artistic results. As it is proposed that Maestro Campanari and his orchestra shall make a short tour in the United States in the very near future the opportunity will be presented to judge personally of the merits of it. An Italian symphonic orchestra will be a rarity for the United States, but its success is sure to be great, for the warmth and beauty of the Italian musical temperament is agreeable and congenial to all musical natures.

This season's concerts at the Lirico constitute a series of nine, in which will be performed the nine symphonies of Beethoven in connection with other important works. The program of the first concert was as follows: Poema Sinfonico, "Les Preludes," F. Liszt; overture, "Sogno d'una notte d'estate," F. Mendelssohn; Sinfonia No. 1, L. Van Beethoven; Incantesimo del Veverdi Santo, "Parsifal," and "Marcia Imperiale," R. Wagner.

Campanari formerly resided in the United States, at least he lived there for a number of years, and took unto himself an American girl, herself a violinist of note, for wife. While directing in Cincinnati the remark was made by one of the prominent musicians in connection with his readings, that "he is German in head and Italian at heart," and it was this combination of qualities which so impressed me in his reading of Beethoven's first symphony, the intellectual dignity and breadth of treatment, of design, even to the smallest detail, and the warmth and delicate refinement of coloring displayed. Each of the four movements of the symphony was heartily applauded, and the last, the Allegro, was obliged to be repeated. The "Parsifal" number was also repeated, and deservedly. The magisterial Wagnerian harmonies were developed admirably, the musician's skill of Campanari's leadership being demonstrated to excellent advantage. The other numbers were performed with the same nicety of detail and ensemble work, the precision of the attack, the accentuation, the clear delineation of motive, amply proving the command and the sympathy of Campanari with the elements under his control.

The program of the second concert was as follows: Overture, "Benvenuto Cellini," H. Berlioz; "Scena Orientale," M. Tarenghi; Sinfonia No. 2, L. Van Beethoven; Preludio "Re Manfredi," C. Reinecke; "Serenata," M. Moszkowski, and "Danze Slave," Nos. 5, 6 and 8, A. Dvorák.

Again was the potency and efficacy of Campanari's musical temperament evident in this second of the symphonic masterpieces of Beethoven. Campanari, while rigidly adhering to the purity and classic severity of the musical thought, manages at the same time to present it with spontaneity and an enthusing geniality. His repro-

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duction of the composer's thought is as the recurrence of a beautiful spring day, the delightful aroma accompanying the opening of the blossoms, the joyous utterings of the song birds, the warmth and delicacy of nature's tints, giving one the impression, in its proximity, of something new and virginal, whereas it is in reality but one of the constantly recurring conditions of nature.

The "Scena Orientale" of M. Tarenghi, a young composer of evident talent, demonstrates warmth and originality in design and treatment, and as Maestro Campanari interpreted it con amore the young man was made to appear twice to receive the demonstrative approval of the audience. The Dvorák "Dance" were executed with a brilliance and sympathy truly admirable, the No. 8 being repeated, and I am sure the taste of the composer of the "American Symphony" would have waxed warm with gratitude and appreciation for the young director who had gained such a favorable hearing for his Slavish offsprings. Moszkowski's "Serenata" appeared slightly tawdry and commonplace in the midst of the other numbers on the program.

My short visit to Milan afforded me opportunity of hearing several operas at the Lirico, viz., "Sansone e Dalila," "Carmen," Mascagni's "Ratcliffe," and Leoncavallo's "I Medici," the two latter being entirely new to me.

The cast in "Sansone e Dalila" was hardly above mediocrity, the Dalila, Alice Cucini, probably being the most commendable, particularly in the aria, which she sang expressively and with good effect, and was obliged to repeat it. The chorus as well as the orchestral work was very satisfactory.

"Carmen" was presented with Adele Borghi, who, although much applauded, is not by any means to be considered an ideal Carmen; she has some artistic moments, and she enacts the part with spirit and truth, but her vocal work is not always agreeable nor artistic. Langredi, as Don José, while cold in the early part of the performance, warms up toward the close, and in the last act is very effective, vocally and dramatically. Inez Timroth made an agreeable Micaela and Aristi was a mediocre Escamillo.

"Ratcliffe" demonstrates very little of the geniality apparent in Mascagni's first work, "Cavalleria Rusticana," and did not impress me at all favorably.

"I Medici" of Leoncavallo impressed me but little more favorably; in both of these works are evidenced the effort to obtain grandiosity at the expense of simplicity and spontaneity.

Cavaliere Carlo Lovati Cazzulani, who for the past thirty years has been musical director in some of the leading European theatres, has opened a school of perfection in the art of singing, study of repertory, and stage practice at 34 Via Torino, Milan.

Maestro Lovati will be assisted by Mme. Lespinasso Lovati, of the Paris Conservatory, and pupil of Mme. Viardot-Garcia.

Maestro Lovati is also the senior member of the Theatrical Agency of Lovati and Marini, and has therefore the means of facilitating the artistic career of the pupils of the school. Two of his scholars, Miss Otis, of Washington, and Ercole Ercolini, who resided some years in New York, are doing successful public work in Italy. Mr. Ercolini was quite successful this past winter season at Turin, where he sang Massenet's "Manon."

Miss Billa Cammarano, a young Florentine lady, who is well known for her grace and charms of person, and the culture and refinement of her mental qualities, has been quite prominent on the musical programs of the receptions of the Florentine aristocracy, and of the distinguished foreign residents, the latter part of the past season. Strange to say, although Miss Cammarano had studied singing several years, she had never considered

her vocal talent sufficiently marked to warrant the hope of a professional career. Some five months ago, however, Oreste Bimboni happened to hear her, and, convinced that her voice was not used to its best advantage, consented to charge himself with its development. At this time Miss Cammarano was confined to a repertory of the Tosti-Denza type; and her voice had been limited to the contralto range. Maestro Bimboni has developed its natural qualities of mezzo-soprano, and the result has been increase in extension, invigoration of timbre and power, and a greater facility of execution. Miss Cammarano now sings the Cavatina from "Il Barbiere," "Una Voce Poco Fa," with the utmost ease and great delicacy of treatment, and the Rondo from the "Cenerentola" with exceptional facility in the coloratura work, other operatic airs of equal difficulty, and selections from Beethoven, Handel, Haydn, Mozart, &c., forming a repertory at once musically, interesting and attractive.

Eugen d'Albert—The latter portion of the concert season in Florence was productive of an event of unusual importance; no less than a visit and consequent recital by Eugen d'Albert, and as he is the first pianist of note who has played in Florence for a number of years the importance of such an event can be imagined. The concert was given at the Teatro Della Pergola, the royal opera house, with the following program:

Präludium und Fuge D-dur.....Bach-d'Albert  
Sonata, F. moll, Appassionata.....Beethoven  
Berceuse, op. 57.....Chopin  
Valse, op. 48.....Chopin  
Ballade, No. 3 and No. 47.....Chopin  
Carneval, op. 9.....Schumann  
Scherzo.....d'Albert  
Barcarolle, No. 5.....Rubinstein  
Soiree de Vienne, No. 6.....Schubert-Liszt  
Rhapsodie Hongroise, No. 13.....Liszt

An analytical criticism of d'Albert's performance is not possible at this moment; neither can an adequate description of the enthusiasm with which the audience applauded each individual number be given, for lack of space, in this correspondence. Suffice it then to say that the execution of the Beethoven "Appassionata" created a profound impression for the exceptional qualities of musicianship therein demonstrated; the Chopin numbers also awakened a degree of enthusiasm which, in its demonstration, compelled d'Albert to appear again and again to acknowledge the applause. During the program he was obliged to include two extra numbers. In short, his success was of the most enthusiastic description.

The fourth of this season's concerts of the Società Cherubini was given, with the assistance of Lillian B. Henschel, with the following program:

Mozart, Serenata, No. 4; Liszt, "Canzone di Mignon"; Mrs. Henschel; Cherubini, Baccanale from "Achille e Sciro"; Wagner, "Rheingold," entrance of the gods into Walhalla; Brahms, "Nightingale," "Das Mädchen Spricht," "Meine Liebe ist grün," Mrs. Henschel; Goldmark, op. 13, overture, "Sakuntala."

The performance of the Mozart number can only be described as a moderately accurate reading, as there was nothing in it which could be called interpretative; so, more or less, with the other numbers. Of course, as Mr. de Piccollellis, the director, is but a dilettante, the results are comparatively good. Mrs. Henschel's presentation of Liszt's "Canzone di Mignon" was most agreeable in its musicianly and vocal perfection; she sang artistically and with delightful quality of voice.

Two days later the Henschels gave a joint recital with a most interesting program musically, the execution of which, however, fell far short of my expectations; particularly was I disappointed in Mr. Henschel's rendering of Schumann's "Die Grenadiere." His excellent musical qualities are admirably evidenced in his accompaniments, but his singing voice, in my opinion, is either a tradition or a myth.

Alfredo Tocci, one of the foremost pianists of this city, gave a very enjoyable recital at the Sala Filarmonica, with the following program: Beethoven, Rondo, in A major; Bach, two Gavotte Celebri (D minor and G minor); Chopin, Studio la flat major, Studio fa minor, Valse si minor; Schumann, Carnevale, op. 9; Daquen, "Le Coucou"; Pescard, "Pas de Marionnettes"; Paderewski, Intermezzo Polacco; Leschetizky, "Cascade."

The chief characteristic of Mr. Tocci's playing is delicacy and facility of technical work; particularly was this apparent in the Chopin studies, which he executed with much charm and grace. Paderewski's Intermezzo was excellently presented, as were also the two gavottes by Bach. Mr. Tocci was much applauded, and deservedly so, for the execution of this program proved him to possess pianistic qualities of exceptional excellence.

Percy Jackson, basso-cantate, from San Francisco, sang in a concert given by the pupils of Prof. F. Maglioni, at the Sala Maglioni, a few days ago, attaining, as usual, quite an enthusiastic success. His selections were "Still wie die Nacht," Bohm, and "My Love is Come," Marzials. Mr. Jackson invariably sings with musical and artistic taste, and this, combined with a voice rich in timbre and of easy emission, and composed style, forms an artistic whole most eminently satisfying. Mr. Jackson, in company with his cousin, Edgar Ashly Marvin, who, by the way, also sang very pleasingly "Where'er You Go," Lord Somerset, and "Pierrot," Hutchinson, at the above concert, goes to London within a few days to embark seriously into the professional career. He is a great social favorite, and goes into the very best society, and without doubt will not lack professional work.

Sandra Drouker, pianist, of St. Petersburg, and pupil of Rubinstein, was heard at the Sala Filarmonica in conjunction with Olga Vandero, mezzo soprano. Miss Drouker combines finish and facility of technic with much delicacy and warmth of sentiment. Beethoven's Sonata in mi major, op. 109, was rendered seriously and with satisfying regard; Schumann's "In der Nacht" was charmingly sung, and Schriabin's Nocturne for the left hand was a marvel of crystalline brilliancy and sonority and richness of tone coloring; Liszt's Etude was also excellently presented. Miss Drouker is a young pianist who deserves serious consideration, possessing in a high degree all of those artistic requisites which are the essentials of a successful virtuosa. I regret to say that Miss Vandero's voice production is so faulty as to make it advisable to pass over her performance without comment. I will say, however, that her natural voice appears to be excellent, and she demonstrates musical capacity, but distorted and unnatural voice production destroys the good effect which these qualities would otherwise produce.

Oreste Bimboni is still at his home in Florence and much occupied with his lessons. Recently Giovanni Dimitresco, a young Russian tenor who is destined to attain distinction in the operatic world, was in Florence studying repertory with Maestro Bimboni. While here he passed the "Profeta" and "Guglielmo Tell," afterward going to the San Fernando in Siviglia, where he sang in "Lohengrin" and "Africana" with immense success.

Another artist of reputation who has studied with Bimboni is Miss Poddie Ross, an American soprano, who has been having great success in the Northwest of the United States. Miss Ross, although having studied but seven months with Bimboni, persists in claiming him as her master, and is now on her way to Florence to continue her studies with him. Among his other pupils are the Countess Paveri, Miss Otis, of Canada, and Miss Powell, of Texas.

The advanced pupils of Madame Elisa Fiaschi were heard recently at a reception given at Madame Fiaschi's studio, and are reported to have made a very favorable impression, as I quote, for "the good voice placement, the vel-

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very softness of tone, distinct enunciation in the different languages and the good style and expression.

Madame Fiaschi also sang at the musical receptions given by Mrs. Whitby and Mrs. Drew, and was much complimented at the latter place by Miss Joachim, niece of the famous violinist, who teaches singing at the Guildhall School of Music, London.

\* \* \*

Miss J. Harriet Whitelaw, a young American girl who has been studying in Europe for the past three years, and latterly in Florence, has made a successful debut at Aquila in the "Lucrezia Borgia" of Donizetti, in which she takes the part of the page Maffio Orsini. I translate and include some of her press notices, at the same time expressing the pleasure experienced in noting the success of a country-woman against the many obstacles presented in a first appearance before an Italian audience:

"The sympathetic Miss Whitelaw is always a correct Maffio Orsini. With her vocal qualities and the good will which animates her she is indeed worthy to be at the side of those three eagles of the lyric art. \* \* \* She is called upon each evening to repeat the 'Brindisi' of the second act, which she sings correctly and with much great taste."—Il Pettine, Sulmona.

"Applause which is reaped in a great part by the sympathetic contralto Miss J. Harriet Whitelaw, a debutant who excites wonder for the ease of her stage presence and for the beauty and freshness of her voice, well intoned and robust, which rises from the lowest notes to the highest, resulting always agreeably to the ear of the listener. In the part of Maffio Orsini she has completely gained the favor of the public, and every evening is compelled to repeat the 'Brindisi' of the second act."—Don Chisciotte, Rome.

"The contralto, Miss J. Harriet Whitelaw, has also earned the sympathies of the public, which appreciates her splendid voice, educated in an excellent school. Under the vestment of Maffio Orsini she is most efficacious and is applauded, especially in the 'Brindisi' of the second act, which she expresses very well and has to repeat each evening."—L'Avvenire, Aquila.

\* \* \*

Mr. and Mrs. Charles Auerbach, of San Francisco, have arrived in Florence and have begun study. Mr. Auerbach possesses a tenor voice of mezzo carattere and Mrs. Auerbach is a high soprano and besides a very earnest and talented pianist.

Jos. SMITH.

#### Joseph Pizzarello.

Joseph Pizzarello has been busy this season with his vocal students and professionals. The prominence of a few of the latter who are studying with him shows how highly he is appreciated. Some of those heard lately in public are Mrs. Jocelyn, Miss Nellie Knight, Miss Grace Tuttle, Mrs. Jennie Torriani, Mrs. Grenville Snelling, Miss E. Revel, Miss Martha Miner, Miss Maud Beach, of the Red Cross; Miss Jeanette McClanahan, of the Castle Square Opera Company; M. H. Witherspoon and Percy Walling, both of the Castle Square Opera Company, and Mr. Watrous and Mr. Backus.

Miss Stockwell, one of the talented pupils of J. W. Parson Price, sang with success in a concert at Irvington-on-the-Hudson, June 6. Her numbers were: "Lead Kindly Light," by Dan Protheroe; "Nina," by Pergolesi; "Hedge Roses," by Schubert, and "All Through the Night," by Sullivan.



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BRITISH OFFICES OF THE MUSICAL COURIER,  
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LONDON, W., May 26 1880.

MADAME MELBA made her first appearance at Covent Garden last night in Gounod's "Romeo and Juliette," and was accorded a very hearty welcome. Mme. Lili Lehmann has just been engaged, and will make her first appearance in "Fidelio" next week. The other performances announced for next week are "Faust" (Madame Melba playing Marguerite), "Aida," "Tristan" and "Lucia." Puccini will be here shortly to conduct the first performance of the Italian version of his "La Bohème," when Madame Melba will impersonate Mimì, and either Miss de Lussan or Miss Bessie Macdonald Musette.

The patrons of the Philharmonic concerts will be disappointed in their expectations of hearing M. Paderewski on Thursday next, as announced, owing to the sudden and serious illness of his only child, to whom the great pianist is warmly devoted.

The season of promenade concerts at Covent Garden in the autumn, to which I referred some months ago, is now definitely settled. They will be carried on by a private company, known as "The Promenade Concert Syndicate, Limited," with a capital of £2,000 in £1 shares.

The state performance of "Lohengrin" given on Wednesday at Windsor seems to have given every satisfaction to the spectators, artists and directors. M. Jean de Reszké was invested by the Queen with the Royal Victorian Order of the Fourth Class, M. Edouard de Reszké received a gold goblet, while Mesdames Nordica and Schumann-Heink were the recipients of jewels.

Herr Scheidemann, the great German vocalist, will make his first appearance in this season's opera as Hans Sachs in to-morrow's performance of "Die Meistersinger."

Herr Eugen Gura announces recitals on June 13 and 19, when he will sing Lieder by Schubert and Carl Loe, of which composers he is acknowledged to be the greatest living interpreter.

Madame Albani has arrived, and will be heard at St.

James' Hall next Wednesday. Señor Sarasate is also here, and gives his first concert to-morrow afternoon.

Madame Patti's next appearance will be on Tuesday week at the Albert Hall. The pianist announced is Herr Zwintscher.

For his series of nine concerts at Queen's Hall commencing next week Mr. Newman has secured the services of Miss Blauvelt, Miss Kirkby Lunn, Messrs. Ellison Van Hoose, Wilson and Knowles, and Madame Carreño as pianist.

Miss Eugenie Joachim has returned to London to take up her work at the Guildhall School of Music after a very enjoyable holiday spent in Italy. In Rome she was the guest of Miss Lillian Blauvelt, who during Miss Joachim's stay had the honor of singing before the Queen. Later Miss Joachim visited Florence, and there met such well-known teachers as Signor Vannini, Signor Vannucini and Signor Marchetti.

#### CONCERTS.

On Wednesday afternoon Perosi's "Transfiguration of Christ" was given for the first time in England. The composer is to be commended for the seriousness of his aim and his avoidance of claptrap. But here I must stop, as far as praise is concerned. The amateurishness of the vocal part writing, the mixture, or rather juxtaposition, of different styles, and the uniformly monotonous effect of the whole work must prevent this work from ever taking rank among the masterpieces of our art. The wonder is that such music should have created any stir whatever in Italy. It was this Italian reputation which caused the work to be given in Germany, France, America and England. The German and American critics have unanimously condemned it. It must have been the unwonted earnestness of the composer which blinded the Italians to the glaring imperfections of the work. I have heard music, both vocal and instrumental, in St. Peter's in Rome, in churches in Florence, Genoa and other Italian cities, compared to which the ubiquitous hymn of the Salvation Army is a heroic epic. Don Lorenzo Perosi was brought up, we are told, amid surroundings distinctly musical. His subsequent compositions bear testimony to his surroundings, for he does little but repeat what others have said. Bach and Pergolesi dominate, but now and then one hears an harmonic effect from "Parsifal." The "tierce de Picardie" becomes wearisome before the work is half done. The soloists were Gregory Hast, H. Lane-Wilson, Andrew Black and Gwyllim Richards. George Riseley conducted.

On Thursday afternoon M. Charles Lamoureux and his Parisian orchestra occupied the concert stage, and gave an admirable reading of a program already more than familiar to most of the audience. As usual, it was in a French composition that the greatest enthusiasm was created—Saint-Saëns' clever and picturesque "Danse Macabre." M. Lamoureux has the reputation of being one of the finest interpreters of Beethoven in the world to-day. His reading of the "Eroica" Symphony on this occasion sustained the verdict. The concert ended with a performance of "Die Meistersinger" Overture that was by no means as powerful, broad or convincing as Mr. Wood's reading of the same score. M. de Pachmann played Mendelssohn's D minor Concerto for piano in a somewhat perfunctory manner. The beat of a conductor and the swing of an orchestral accompaniment do not suit the capricious and fascinating tempo rubato that has made this Russian artist famous. It is astonishing that a composer of Mendelssohn's calibre could have written such an innate concerto, and still more astonishing that any publisher could accept it. There is no doubt that this work was a "pièce d'occasion," and that the "occasion" has passed. Ellison van Hoose sang a selection from "Die Meister-



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singer" in brilliant fashion, much to the satisfaction of his audience, but his "Carmen" item fell rather flat.

Friday's concert began in a very interesting manner with the performance of two new orchestral works, pre-ludes to Act II. and Act III. of Byron's "Manfred," composed and conducted by Sir Alexander C. Mackenzie. The composer was at his best, and the audience not slow to respond. The music has vitality, charm and spontaneity. Seldom, too, has Sir Alexander Mackenzie conducted an orchestra with equal facility and success. The change from this music to that of Perosi's "Resurrection of Christ" was almost as marked as are the styles of Byron and the primitive Latin of Perosi's book of words.

On Saturday afternoon M. Lamoureux and Mr. Wood joined forces. Probably never before has London seen and heard such a magnificent and excellent orchestra. Each conductor appeared in turn, giving his own individual method to the combined bands. It was remarkable with what precision the artists followed the beat of the two conductors, for it must have been impossible for them to rehearse very often. Beethoven, Wagner, Rossini, Saint-Saëns and Berlioz, and the afternoon ended in a harmonious pandemonium when, with Mr. Wood at the organ, M. Lamoureux directed the two united orchestras in a vigorous presentation of the British National Anthem. The most surprising thing about the combination was that it was not louder than it was. The soloists were Miss Lillian Blauvelt and Ellison van Hoose, both of whom were entirely satisfactory from an artistic as well as from a popular point of view.

Madame Patti was received with even more than the usually enthusiastic welcome at her first concert after her marriage with Baron Cederström. The diva was in excellent voice, and her marvelous vocalization, which brought her the name of the "Queen of Song," was as brilliant as ever. She sang "Caro nome" and "O luce di quest'anima," respectively followed by "Batti, batti" and "Pur dicesti" as encores. Ever since I first heard her sing Zerlina's coaxing airs I have had a predilection for the perfect grace, peculiar to herself, with which Madame Patti enhances Mozart's graceful composition. Neither could "Pur dicesti" find another interpreter with such a mezzo-voice and such bird-like trills. "Angels Ever Bright and Fair," sung in the true and noble Händelian spirit, was followed by "Home, Sweet Home," which never fails to touch the audience. Miss Maud Santley, Edward Lloyd, Herbert Grover, Miss Adela Verne and Miss Leonora Jackson gave well appreciated contributions. Mr. Tönking was at the organ.

Mme. Emma Nevada was engaged for a special orchestral concert at the Crystal Palace on Saturday afternoon, and to-morrow will afford a second opportunity of hearing this gifted lady under similar conditions. She was the first to sing the part in the "Rose of Sharon" at the Norwich Festival in 1884. Before many bars of her first aria had been given it was evident we had before us a singer of distinction and one well qualified to sustain the traditions of the old Italian school. If anything, the "Shadow Song" was taken at too rapid a tempo, but the facility was a revelation to our younger singers. Signor Enrico Toselli, of Florence, a young pianist, said to be sixteen years of age, exhibited a fine technique and good sense of rhythm in Liszt's "Hungarian Rhapsody." His success was genuine, and it would have been heightened had he played as a first number a selection more worthy his powers. The Beethoven Overture "Leonora," No. 3, opened and the Introduction to Act III. of "Lohengrin" closed the concert.

SANS PEUR.

#### A Zellman Pupil.

A promising pupil of Joseph Zellman is Miss Bertha C. Frobisher, who has been engaged as the contralto soloist of the Forty-second Street Central Baptist Church, New York. She recently sang "Abide with Me," Little, and was complimented by the organist and congregation as the finest soloist they had heard in their church. The true intonation, correct enunciation and expression show the superiority of Mr. Zellman's teaching. Miss Frobisher will accept concert engagements, and is under the management of Chas. L. Young.

## D'ARONA TO LEAVE AMERICA.

### To Teach in Paris.

FLORENZA D'ARONA, one of the renowned characters in music here, possessing a name known throughout the length and breadth of the land, is to leave this country within a few weeks and locate in the city of Paris to continue to teach the vocal art in the broadest possible contemporaneous sphere. Madame D'Arona is an artist America cannot afford to lose, but as she proposes to cultivate the American pupil and musical scholar in Europe and prepare him or her for a career, either at home or abroad or both, the removal of D'Arona finds a compensation which, after all, may throw the balance of its weight in our direction.

Florenza D'Arona has been teaching music and the art of the voice in its application to singing nearly all her life, and her literary contributions to the discussions and the considerations of the subject in all its bearings have been most extensive and, at the same time, most valuable, and will be so for all time, for they embody some of the greatest truths to be found in the art. This literary activity began during her operatic career and has not ceased.

As a vocal teacher she has been before the public nine years only, but during that time prima donnas, concert and oratorio singers, church singers and vocal teachers from the d'Arona studio in large numbers, have achieved fame both at home and abroad. Many records of the successes of these pupils have, for years past, been published in these columns, for THE MUSICAL COURIER was one of the first journals that recognized the versatile and unique abilities of d'Arona, even from the beginning of her activity as a teacher. Madame d'Arona, on her part, also recognized the fact that the public had to be reached if it was to learn of the work accomplished as well as its character, and this principle impelled her to utilize the columns of this paper for the publication of many of her articles on voice production—articles that created a stir in the musical world, and for several winters lively discussions and controversies, participated in by teachers and authorities in America and London. D'Arona was victorious in the debate, for she knew what she wanted to say, and she knew how to say it, and, what was more, she said it all over her own signature, the force of the moral conviction of the power of her dicta helping her wonderfully in proving its scientific and artistic truth.

D'Arona quickly won fame here, and Europe, which knew her only as the artist, knows her now as a world wide famous vocal teacher and offers her overwhelming inducements to leave America and take up a permanent residence in Paris. After a series of negotiations, conducted for several years and necessitating two visits to Europe for consultation, Madame D'Arona has finally consented to accept offers that are unprecedented in the pedagogic annals of the time, for it is always the European teacher who has a "call" from this side: never is the American teacher "called" to Europe for the exercise of professional duty. Her delightful home and all its accumulated bric-à-brac and contents have been disposed of. She will sail for France about the end of the summer, as her lessons are multiplying daily, and she expects to teach without abatement until the day of her departure.

As an evidence of the esteem in which this remarkable teacher is held by her pupils it is necessary merely to state that nineteen of them will accompany her and will remain under her tuition until their studies have been completed, and will then begin their careers on the other side. Young girls and wives will be under D'Arona's personal chaperonage, and the mothers of two of her pupils who will attend the party will arrange to take several or a number of pupils in the homes they are to establish near D'Arona's Paris studio. A few privileged ones will be taken in D'Arona's own home, where all possible physical comforts will be provided, as well as their artistic welfare, for she believes that without health the voice must of necessity suffer.

D'Arona's removal to Paris appears like an epoch, if suc-

cess will crown her efforts over there as it has here, and of that there is hardly a doubt. It will signify much, and will be watched with the utmost attention, for it may produce a reaction in the entire vocal teaching system, both here and abroad. Those teachers here knowing D'Arona's abilities will advise their pupils to seek her advice when they go to Europe instead of passing them over into the tender mercies of teachers who have not the slightest interest in the artistic advancement of American pupils, for it must be to the interest and advantage of D'Arona to do her utmost to prove that America has that material of which her own success here gave the best evidence.

Further particulars of D'Arona's Paris plans will appear in these columns during the months preceding her departure, and the whole Paris plan will finally be fully outlined before she leaves.

#### The Dannreuther Quartet.

The Dannreuther Quartet is nearing the end of its season's work, which has been heavy during the last six months.

On Tuesday evening, May 23, the quartet played at the Waldorf-Astoria at a concert given for the benefit of the West End Exchange. The other artists were Mrs. Snelling, Signor Gogorza and Signor Pizzarello, besides a male quartet from the Mendelssohn Glee Club. A large and fashionable audience completely filled the Art Gallery, in which room the music was heard, and all the artists, the quartet in particular, had no cause to complain of the want of applause or encores.

On the following evening, May 24, Wm. McKay Twombly had a reception, followed by a concert, at his residence, "Florham," at Madison, N. J., which was one of the most brilliant social functions ever held there. An extra train was sent out loaded with guests from the city, and there were present some 400 to 500 people. The concert, which began at about 10 p. m., was given by the Dannreuther Quartet, Miss Sara Anderson and Giuseppe Campanari. Fortunately the program was short, for every single number was vociferously encored.

#### W. L. Blumenschein.

After twenty-one years of continuous and valued services as organist and choir director of the Third Street Presbyterian Church, also as director of the Philharmonic Society of Dayton, Ohio, for the same period, Mr. Blumenschein has resigned both positions and intends to spend a year or two abroad, devoted entirely to music.

München will probably be located on as a temporary home. Mr. Blumenschein will be accompanied by his wife and daughter. He will devote a good portion of his time to composition. The family will sail on the Barbarossa on August 31.

#### Townsend H. Fellows.

In order to accommodate pupils who have come to the city from different parts of the country for vocal instruction under his guidance, and of whom a large number are teachers who are unable to be in New York at any other period of the year, Mr. Fellows will remain in town the entire summer. In September he will go North for a two weeks' fishing trip. Mr. Fellows is one of the few teachers of the voice who can fill his time both winter and summer.

#### Salem, Va.

Dr. H. H. Haas' private classes in music gave a recital in Salem, Va., June 3. Mrs. R. C. Stearnes, Miss Bertha Hannah, Miss Fannie Kirshner, Miss Marie Brown, Miss Lila Saul, Miss Mary Darnell and Miss Mary Harman took part. Dr. Haas received many congratulations upon the excellent work done.

At the formal opening of the Seward Park and outdoor gymnasium Platon Brounoff conducted a chorus of 1,000 picked voices from the public schools and a large orchestra. About 10,000 people were present. The program was well suited for the occasion, several popular selections being given. Mr. Brounoff's conducting was excellent.

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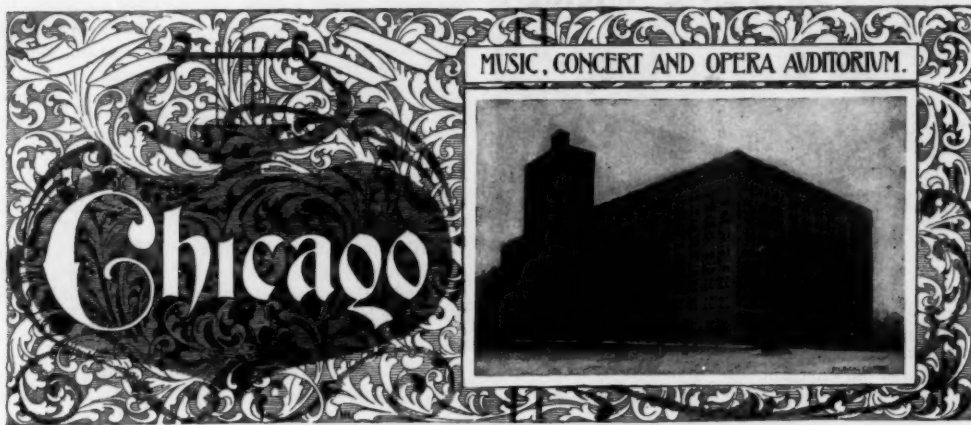
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CHICAGO OFFICE THE MUSICAL COURIER,  
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THE worst blow yet struck at Americanism in Chicago is found in connection with the announcements for next season of the Apollo Club. This time time-honored, English speaking club, conducted by English speaking people, has become suddenly to all intents and purposes a French concern, as the newly appointed manager is also the manager for the French Opera Company, and whose name appears on the prospectus as M. Del Campiglio.

Continuing in the French mode, the first soloist is M. Gautier, who is engaged for "Samson" at the first performance and who will sing in his native language, being unacquainted with ours.

In further disintegration of the club's traditions strenuous attempts are being made to obtain Madame Fierens, the French dramatic soprano, also a member of the French Opera Company. She, likewise, is unable to sing in any but her native tongue, so it has been found necessary for the other two principals (Abimelech and the High Priest) to adapt themselves to circumstances and use a foreign tongue. This will leave the four minor parts and the choruses to be sung in English. Here is a pretty jumble, and at an institution supposed to be purely American! The club has received the support of the general public because it was an American organization, bringing forward works in our own language, an occasional exception being the production of a mass, when Latin is used. "Samson and Delilah," under the conditions as at present proposed, takes on the aspect of opera, and the spectacle of the Apollos giving opera is enough to make the older members and supporters raise their hands in holy horror.

How the public at large will take the innovation is doubtful. There are many old-fashioned people who regularly attend the Apollo concerts, and who include the oratorios as given each year by the club as part of their religion. It is very questionable whether singers equally capable could not have been found in this country. To quote one singer who made a success in that most critical of all English cities, Manchester—Mrs. Katharine Fisk. I heard this artist in the third scene of the great second act of "Samson," at George Hamlin's concert, when an ovation was accorded her. Temperament, presence, declamatory power, voice and diction were all there. The performance, both on her part and that of Mr. Hamlin, was proclaimed by the critics to have been a genuine triumph. Why should not Mrs. Fisk sing the part of Delilah, and if it is against the policy of the club to employ the same artist two consecutive seasons, then there is the incomparable Josephine Jacoby. In the role of Delilah what a sensation she would create!

In lieu of other musical matters the newspapers have been devoting their columns to the doings of the music committee of the public schools, the board of which, with

its superintendent, has afforded a delectable scandal. In the absence of Mayor Harrison, who takes a keen interest in the educational affairs of the city, the various trustees and members have been improving the occasion and indulging in a lively squabble as to the relative merits of the women district superintendents, and also as to the authority invested in Dr. Andrews, the superintendent of the public school brought here by the mayor to fill that position. One of the main causes of the quarrel seems to be the difference of opinion with regard to the music books which should be used in the schools.

The superintendent has a disinterested affection for the publications of a certain firm, and some of the district superintendents (notably the women) have an equally disinterested love for those of a rival publisher. As the surest means of curing an evil is to get rid of it, so the superintendent sought to put a quietus on the entire body by recommending the retirement of certain revolutionary elements. Unfortunately for Dr. Andrews, the school board refused to sustain the appointment suggested, and retained the former occupants of the positions, so that the whole matter will have to be threshed out once more at the next meeting, which was postponed until next week, the members of the various committees feeling the necessity of attending the baseball game this afternoon.

\* \* \*

The Music Teachers' Association of Illinois annual meeting will take place June 27, 28, 29, 30, at Quincy. The program has already been given.

The graduating exercises of the Quincy Conservatory of Music, of which Walter Spry is director, took place last week. The standard of this conservatory is considerably higher than many music schools of greater fame, and in the examinations for diplomas the graduates are required to give evidence of real proficiency before obtaining certificates.

Among the important choir changes this season was that of soprano at the Union Congregational Church, where Mme. Ragna Linné has been engaged, and at a salary largely in advance of any yet paid at this church. Chicago does not possess a more educated, delightful singer than Ragna Linné, who is recognized by Marchesi as the exponent of her art in the Western metropolis. Never in better condition. Madame Linné's voice is one of those big dramatic sopranos admirably fitted for Wagnerian rules; and it would not be surprising if in her repertory were included such a part as Delilah. If the Apollo Club wish the artist to sing this work in French I can think of no one so conversant with the language, nor more capable, than Ragna Linné. She has been re-engaged to sing for the German Lehrerchor, June 22; for the closing exercises of the Highland School, and at Quincy for the State Music Teachers' Association in the Scandinavian program, and July 3, 4 and 5 she sings at the Dixon (Ill.) Chautauqua. A new departure for Madame Linné will be a professional class, as

she has been requested by several artists to coach them in new repertoires.

A remarkable program given by the professional pupils of William H. Sherwood took place last night, when the first movements of eight concertos and two orchestral compositions of Saint-Saëns, arranged for two pianos, were played. Truly they came from all over the country. There were Miss Mary Mills, from Michigan; Mrs. Lillian Nelson, of Minneapolis; Miss Kittie Cummings, from Kansas; Miss Aria Marston Shoaff and Miss Elsie de Voe, from Pennsylvania; Theodore Teepe, from Indiana, and Miss Mamie Hartman, of Missouri; all these have come to live in Chicago for the purpose of study with William H. Sherwood.

As for the pianists who reside in Chicago their name is legion, and not the least successful of the players were those of this city, who, having had the advantage of working in the Sherwood Music School, are among the most perfectly equipped young pianists of the country. The following is the program:

Concerto in A minor (first movement).....Godard  
Miss Mary Mills.  
Danse Macabre.....Saint-Saëns  
Mrs. Lillian Nelson (Miss Georgia Kober on second piano).  
Second Concerto (first movement).....Field  
Miss Emma Siegmund.  
Concerto in F sharp minor, op. 72 (first movement).....Reinecke  
Miss Amanda O'Connor (Mr. Snyder at a second piano).  
Concerto in F sharp minor, op. 69 (first movement).....Hiller  
Miss Kittie Cummings.  
Concerto in E minor (first movement).....Chopin  
Miss Ida Mae Hammond.  
Variations on a Beethoven Theme (for two pianos).....Saint-Saëns  
Misses Edith Bane and Hattie Phillips.  
Third Concerto in C minor (first movement).....Beethoven  
Miss Aria Marston Shoaff (Miss Elsie de Voe on second piano).  
First Concerto (second and third parts).....MacDowell  
Miss Elsie de Voe (Miss Aria Marston Shoaff on second piano).  
Concerto in C minor (first movement).....Kullak  
Theodore Teepe.  
Fifth Concerto, Emperor (first movement).....Beethoven  
Miss Stella Lazelle.  
Fourth Concerto (first movement).....Moscheles  
Miss Mamie Hartman.

Charles W. Clark is having his share of the honors this season, both in and out of town; his singing has awakened the greatest interest. Interesting notices appeared in the daily papers and are herewith reprinted:

Mr. Clark, the baritone, who made such a distinct hit with his wonderful singing, sang several numbers in a very artistic as well as happy style. His fine stage presence, the beautiful voice of rare quality, and the wonderful ease with which he sings the most difficult passages combine to make him one of the greatest singers Wichita has ever heard.—Wichita Daily Eagle.

Mr. Charles W. Clark, the bass, won many admirers in the large audience by his splendid rendition of the difficult bass solos.—Wichita Daily Beacon.

William Armstrong will speak in Cincinnati in conjunction with the Symphony Orchestra of that city, Mr. Van der Stucken conducting, in an American program before the Music Teachers' National Association, June 22. Subsequently, Mr. Armstrong will lecture before the Indiana Music Teachers' Association at South Bend, June 30; at Chautauqua, N. Y., July 18, 19, 20 and 21, and at Madison, Wis., July 26, 27 and 28.

Mr. Armstrong's management for the Western part of the country is controlled by the Redpath Lyceum Bureau.

\* \* \*

No matter where Geneva Johnstone-Bishop elects to sing the same overwhelming success attends her. At Wichita (Kan.) the following notices were given here:

Madame Bishop then sang an A and B number, the first being an aria from "Gabriella," which did not seem to please very much, but the second number, "Se Saran Rose," by Ardit, met with a very enthusiastic response from the audience. Mrs. Bishop sang another number, of which Queen Liliuokalani's composition, "My Flower," a very sad and plaintive melody, was one, and sung with much feeling by Mrs. Bishop. "Buy My Oranges" was another favorite number by Mrs. Bishop, who was encored, and responded. Mrs. Bishop is a singer of great range and power, of very fine appearance and stage presence and of most gracious manners.—Wichita Daily Eagle.

Mrs. Geneva Johnstone-Bishop, the soprano, is divinely tall and fair and is possessed of a wonderful voice. She was given an ovation upon her appearance on the stage.—Wichita Daily Beacon.

\* \* \*

Miss Marie Carter, soprano; Joseph Vilim, John Kalas

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and Cyril Graham gave a very successful concert to a large audience at Waukegan, Ill. The program went well and was much appreciated. Some of the most prominent people of the town assisted the visiting artists. Wednesday next the Vilim Trio will give a concert at Evanston. Miss Julia Carruthers, whose engagement with the Sherwood Music School is announced, gave a children's concert to-day. In many respects it was unique, not so much that the children demonstrated remarkable ability, but for the evidence of the thorough work and attention so decided and so far in advance of the usual "small pupils" concert as to occasion most enthusiastic comment. For years past Miss Carruthers has been known as "the teacher of teachers" for the little ones, and also as a teacher who for normal work has no superior.

The Sherwood School could not have found a greater acquisition, and Miss Carruthers has made a fortunate choice in affiliating her services with such a progressive institution as the Sherwood Music School. The present location of the school in the Fine Arts' Building is really superb. The rooms are designed to meet the requirements of such a high class educational centre as Sherwood, and his friend and partner, Walton H. Perkin's, control. Here as I have said before, come students and student teachers from all parts of the country. Other important additions to the faculty have been made, chief of which is A. J. Goodrich, who conducts the class in counterpoint, and also lends assistance in the vocal department, of which Mrs. Gertrude Grosscup Perkins has had charge ever since the school was founded.

When the season 1899-1900 first opens numerous changes will be found, but in no place will there be such absolute alteration as in Central Music Hall, dear to the hearts of the Chicago public, and for that matter to the many foreign visiting artists. Completely metamorphosed, the dear old Central Music Hall will find itself with a new lease of life, transformed to a dream of delight, finding its scheme of color in shades of ivory and crimson. Already the work has been commenced, and it will not be until the middle of September that the hall, sacred to nearly everything either good or great that has occurred in Chicago for the past twenty years, will be in condition to open its doors for the Central Church congregation. Already the hall is booked for an extended series of lectures by Burton Holmes, and for the concerts of the Mendelssohn Club.

"A delightful-musical!" Such was the verdict of the audience attending the latest musical afternoon given by the Chicago Press League. The program brought forward a singer as yet somewhat unknown to Chicago public audiences, but one whose performance should speedily win her favor. I refer to Mrs. Ada Markland Sheffield, a soprano whose voice and singing are cultivated and artistic.

She phrases admirably, enunciates clearly, and withal a genuine appreciation for the music which she is interpreting.

Mr. Janpolski, the baritone, sang splendidly and demonstrated that he is destined to become one of our most distinguished singers. Mrs. Annette R. Jones played the accompaniments in the able manner peculiar to her, and further added to her laurels by reading at sight some very difficult accompaniments to the entire satisfaction of the singers. Mrs. Jones is one of the most capable artists of the West and one absolutely reliable. She is an inspiration and help to the singer, as she possesses temperament and musical ability in a great degree.

Few women have so successfully and justly broken the barrier of opposition as Marie L. Cobb, the pianist whose playing has a peculiar fascination. Her work is so musicianly and rarely musical, her singing quality of tone so remarkable, and to this she adds a brilliancy and force unusual in a woman. She has lately returned from a very successful tour to the Coast, and among many other appearances the Wichita festival is responsible for the following notices in that city's papers:

Miss Marie L. Cobb, the pianist, is a musician of wonderful ability. She is a performer who can make her piano talk and carry her audience with her throughout the realms of music.—Wichita Daily Beacon.

The vocal quartet were joined, in the concert, by Miss Cobb, who, as a pianist, has no superior among American women.—Wichita Democrat.

Miss Cobb, the pianist, is one of the greatest pianists that a Wichita audience has ever heard. She is an artist of exceptional

ability and plays with a power and effect that is a delight to hear. Here is a pianist who is a pianist and of which class we hear few. All of her numbers were excellently rendered and heartily applauded.—Wichita Daily Eagle.

The annual examinations of the American Conservatory took place during the past week, the general result being extremely gratifying to the management. The high grade of excellence in the different departments, piano, singing, normal, violin, dramatic art and others, showed that this popular institution fully maintains its position as one of the leaders in musical education.

The public contests for prize medals took place Saturday at Kimball Hall, before a large assembly of pupils and friends of the conservatory. In the piano department the Beethoven C major and the Hummel A minor concertos and the Mendelssohn Capriccio were played, some of the leading teachers of the piano, not connected with the conservatory, acting as adjudicators. The result was as follows:

Collegiate department, piano, selected playing at closing concert, Miss Melissa Osborne, Darlington, Wis.; Miss Una Clayton, Prattsburg, N. Y. First gold medal, Fritjof Larson, Chicago; second prize Miss Jena Gilbertson, Galesville, Wis. Third prize, Miss Amy Moulton, Chicago.

Collegiate department, singing, first prize, Miss Dora Hauck, Terre Haute, Ind.; second prize, Miss Lulu Caldwell, Chicago. Counterpoint and composition, Miss May Miles, Chicago.

Academic department, piano, first prize, Mrs. K. Norton; second prize, Miss Lucy Haack and Miss Kathryn Franks, Chicago. Singing, first prize, Miss Cole, Ottawa, Ill.; second prize, Miss Nehls, Chicago. Harmony, Miss Goosens, Chicago.

Normal department, first prize, Miss Sargeant, Chicago; second prize, Miss Gates, Chicago. Dramatic art, first prize, Miss Cora Mogg, Milford, Ill. Special prizes, piano, Miss Eva Mills, Chicago; Miss Edith Berger, Chicago.

The commencement concert and exercises will take place Tuesday evening, June 20, at Central Music Hall.

The departure of Frederick Carberry, the young tenor, is a loss to Chicago and a decided gain to the city which has acquired his services—Pittsburg. Our good tenors are scarce, and he was certainly one of the two best known and most popular in that large district west of Pittsburg. How he was considered is evidenced in his offer of the most lucrative tenor position in the principal church of that Pennsylvania city, which he now makes his home. An old time pupil of that able and esteemed master, Clement Tetedoux, the latter frequently speaks in the highest terms of his former pupil, of his sound study, his rare capacity for work, and his unusually good vocal and artistic gifts. Mr. Carberry quickly obtained a reputation throughout the Western States such as this high opinion of his capabilities well warranted, and his engagements with leading musical organizations have been many, have all been highly successful, and in numerous cases have called for return engagements.

A thorough musician and a gentleman at all times, refined and courteous in his manner, Mr. Carberry takes with him to his new home the regrets not only of the musical profession here, but also of the general public. All have been his friends and everyone unites in wishing him well in Pittsburg.

Every production offered by the Castle Square Opera Company at the Studebaker has been not only satisfying but worthy. Necessarily some have been better than others, but "H. M. S. Pinafore," as given on Monday last for the first time, and to be continued throughout next week, is from a musical and artistic point of view a decided advance upon all others, with the possible exception of the company's opening bill, "Faust." "Pinafore" has always been a favorite opera in Chicago, and consequently there are many people able to speak with full knowledge of past productions. All admit that the only possible comparison would be with the famous Auditorium setting several years ago, and are even inclined to consider the present the superior. Every seat full has been the rule each night of last week, and from box office reports will continue to the end of the two weeks' production.

Splendid staging is something to which the Castle Square Opera Company has accustomed us, and while the "Pina-

fore" shipboard scene could not be excelled, it is difficult to find any further words of sufficient praise. Of the various characters composing the cast, the Ralph Rackstraw of Reginald Roberts found that excellent young tenor at his best. As Sir Joseph Frank Moulan was heard to great advantage, and W. G. Stewart gave still further proofs of his versatility by his sound singing and acting of the Captain. Mary Carrington is a very good soprano, but her acting was not worthy of her voice, and her words are frequently undistinguishable. Henry Norman made an effective Deadeye; Bessie Fairburn, heard here for the first time, a charming Buttercup. Harold Butler, Bobstay, a pupil of our Chicago vocal teacher, Mr. Gottschalk, gained one of the chief successes of the evening with his singing of "He is an Englishman."

"Cavalleria Rusticana" was the second part of the program, and the wisdom of associating this opera on a program with "Pinafore" is open to very serious question. There appeared a general impression of something wanting, an inadequacy to cope with the intensely dramatic power of Mascagni's creation. Evidences of hard work on the part of the principals were everywhere apparent, but more than good intentions are requisite for a satisfactory performance of this opera. Laura Millard was Santuzza; Mr. Stewart, Alfio; Tom Greene, Turridu; Mary Linck, Lola, and Maud Lambert, Lucia.

Both in "Pinafore" and "Cavalleria" the work of the chorus was great, while the orchestra was heard to infinitely better advantage than in any preceding production. The latter improvement is owing no doubt to the new orchestra director, Paul Steindorf, whose energy, earnestness and recognition of detail deserve the truest commendation.

\* \* \*

"H. M. S. Pinafore" revivals are always interesting, and when everything is done so well as the present production at the Studebaker by the Castle Square Opera Company, pleasant and evidently profitable also. This opera, the first great success of the Gilbert and Sullivan partnership and the chief influence of the comic opera stage during upward of twenty years, brings up many recollections. It was on May 28, 1878, that "Pinafore" was given its premiere, and for a little while, though the catchiness of its musical numbers was instantly recognized, the opera failed of public appreciation. This unquestionably was mainly due to an inability—the Englishman is but slightly readier than his "brither" Scot in that regard—to grasp the Gilbertian peculiar wit, perversion and satirical inversion of ideas, words and phrasing. It was not for long, however, that this existed, and for nearly two years "H. M. S. Pinafore" was played to nightly full houses.

This week, Tuesday, June 6, this opera was once more produced at the Savoy Theatre, London, a feature of its scenery being announced to be the erection of a solid mast and rigging. Richard Temple is singing there his original part, Dick Deadeye, Walter Passmore is Sir Joseph Porter, K. C. B., Ruth Vincent is Josephine and Rosina Brandram is Little Buttercup.

Some years ago in a "Pinafore" revival at the Opera Comique, London, I recall an afternoon performance also of the same opera by a juvenile company. Some of the clever youngsters taking part therein have since that time succeeded in gaining prominence in more ambitious theatrical efforts. This is mentioned chiefly as a suggestion to one of our musical colleges.

FLORENCE FRENCH.

Miss Adele Aus der Ohe will make a short concert tour in this country during the coming season. She has already been engaged for the Chicago, Pittsburg, Cincinnati and Boston symphony orchestral concerts.

Baroness M. de Packh is recovering from a serious attack of nervous prostration, which for the past three months has compelled her to give up all work. The grip and pneumonia attacked the singer simultaneously and she was at death's door for a while. Acting on the advice of Dr. Janeway, her physician, she went to the country, near Orange, N. J., where she has been gaining strength daily. She is confident that by early fall she will have recovered her wonted health and will be able to resume her professional work.

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## MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver  
Supervisor of Public Schools in Westfield, Mass.]

### THE SUMMER VACATION.

WHAT are school music supervisors going to do this summer? There must be several thousand in the profession, and their plans for the vacation will be largely decided by their desires. In spite of the fact that many will answer that, "Conditions or circumstances beyond their control will decide the matter," yet the real truth remains, their desires will be the controlling power.

Any man or woman who has fulfilled the duties of school music supervisor for ten months deserves a well earned rest, and very many should heed the imperative demands of an overworked body and a particularly overworked brain (perhaps, almost shattered nerves), and take complete rest. Let us assume that 50 per cent. of the profession needs this rest, and count them out of any effort to combine the forces of the supervisor's profession for a conference. Perhaps my estimates are a little wild (I stand ready to consider the estimate of any other), but suppose that 1,500 supervisors are well and strong and able, financially and physically, to do about as they wish. Let us suppose that 500 will attend summer schools of music. This leaves 1,000 still unaccounted for. Since I have a positive assurance from a teacher, as far West and North as Michigan, of the fullest intention of attending the proposed conference of supervisors, I think it fair to assume that 1,000 supervisors live nearer to the middle of New York State than the one just referred to.

Allowing that many (say 50 per cent.) of this number could not go, and we still have 500 that might go if they so desired. Now the question arises, how many will attend a conference of school music supervisors to be held, well, let us say within 200 miles of New York, beginning any time after the Fourth of July and continuing its sessions not more than a week? Everybody will realize the difficulties besetting the final arrangement of a plan, place and date that will suit all, particularly since the prospective attendants are hundreds of miles apart. One of the first questions is, "What is the scope of the conference, and what is to be done?" Since the plan originated with the editor of this department of THE MUSICAL COURIER, he will explain what he desires, though he begs to assure all supervisors that he is open to suggestion and requests the fullest discussion of the plan, either through these columns or by private letter.

For many years the need, to all independent, thinking supervisors, has been apparent of a free, honest and fearless discussion of the subject of school music. With no desire to antagonize any summer school, it is respectfully submitted that these schools give little or no opportunity for free discussion, for they are usually run under the auspices of some published method and its managers are but human, consequently they object to adverse criticism. Although the above statement will lead to the supposition (if not the accusation) that the design of the conference is to antagonize certain published methods, yet the supposition is entirely wrong. There is not the slightest desire to antagonize any method on the market; in fact, any effort on the part of anyone present at the meetings to attack a method or system should be severely sat upon by all right thinking supervisors. But the common errors in the teaching of anyone's method should be eliminated from future teaching, and various ways and means commonly employed, which are productive of no results (say nothing of positive detriment to the pupils), should be thoroughly discussed, and when proven to be worthless or dangerous should be thrown overboard. No effort is made to conceal the points now in mind, for every thoughtful teacher will at once call to mind any number of things

from their own experiences that would come under this head.

A week's conference, at a most central point, given to the discussion of vital matters in the teaching of music in the public schools is a crying necessity, and every live supervisor will be governed in his or her decision to attend by the extent to which they realize the demand for great reforms in this branch of school work. With strong enough desire the time and means will be found to be present. Those supervisors who do not intend to be present may belong to any one of three classes. One class may be so thoroughly wedded to some particular system, method or cause as to leave no room for inquiry or discussion; another class may be altogether convinced that they are doing as good work as can be done, and a large class may be too ambitious to spend the time or the money to attend. The first class may well take a second look and make sure that the system which they indorse is bringing results, and if they have any misgivings they had better visit other supervisors and get their views, and what better course can they pursue than to attend the meeting proposed. Whoever has arrived to the state of perfection should be generous enough to the profession to come out and give the truth, thus aiding in the reformation which school music demands. The poor fellow who is dead asleep is the most hopeless of all. The united invitation of all the waking members of the profession, added to the appeal of his classes and the poorly concealed disgust of his school board, will hardly awaken him from his stupor.

To put the whole matter in a nutshell, how many supervisors of school music feel that a free, honest discussion of the teaching of school music will be beneficial to its interests, and how many are willing to devote a week, more or less, and expenses to such a conference this coming vacation? About a dozen have sent word that "they would be there," and this with no question as to where or when. The time is too limited to admit of delay. The summer vacation is upon us and we all have plans more or less perfectly arranged for the summer. Of course the meeting should be as near a geographical centre as possible. New Hampshire will be represented, and Michigan will send its delegates. Westfield is a very pretty place, and its supervisor can assure all of a hearty welcome to the town and to his house, but it is not to be expected that Michigan would like to travel to Westfield, Mass. Mr. Cogswell, of Syracuse, says: "By all means let the supervisors of school music meet at some central point and discuss the subject in a friendly spirit, that all may be benefited thereby. Why not at Utica, July 6 and 7, at the time of the New York State teachers' meeting? Or at any other convenient place."

Mr. Roberts, of Utica, says: "What a conference of supervisors would mean to those fortunate enough to be members of that conference can only be known by experience, for, surely, there are questions enough in sight to warrant an interesting time, and with such sturdy, fearless, able exponents of the subject as have already spoken, and such others as must find it impossible to stay away when such a conference shall be duly announced, the dry bones would rattle on all sides. The conference! The conference!"

Dr. Frank Rix, of New York, says: "I think the idea a good one and I would be glad to co-operate in any way."

Miss Hodges, of Calumet, Mich., says: "I send my name as one who will certainly be on hand if able to be about." And Misses Coleman and Dunning, of New York, say: "Good! We, the undersigned, are interested in your proposition for a conference of supervisors of music." There are several others who have expressed the same sentiment, but time forbids further notice, for this must go to THE COURIER on the next mail, and a choir rehearsal will claim attention in a very few moments.

It would seem that Utica is about central, and the suggestion is thrown out that the meeting begin with the 6th, and then its members can decide when it shall end.

Despite the fact that Mr. Roberts is a very busy man, I feel sure that he would aid in arranging for a place to meet in a schoolroom, thus avoiding cost for place of meeting, and he would help to arrange for board in quiet, reasonably cheap places.

I shall certainly expect to hear from many more now that something more definite has been suggested.

STERRIE A. WEAVER.

### OUR POINT OF VIEW.

Not many weeks since there appeared a communication in a New Haven paper from a Connecticut vocalist of experience on "Music in the Public Schools." The writer from her point of view gave us an interesting article, but, in justice to the earnest, hardworking men and women who are striving their utmost to eradicate many evils that have existed in children's concert singing, and with a knowledge that a majority have been eradicated, we feel that an article from our point of view will not be amiss.

One paragraph deserves particular attention:

"Children calling to their fellows across the playground usually place the head voice with a correctness rarely attained by a miss during her first year at voice training. The laugh of a young child is often a most delightful staccato cadenza! But let these same children's voices be congregated in a schoolroom, let the teacher rise, book in hand, and announce with proper dignity: 'Scholars, we will now sing "My Country 'Tis of Thee"; you all know this beautiful hymn, now give me your undivided attention, and all sing. Now, one, two, three!'"

From the very tenor of her remarks it is patent that Mrs. ———'s information is derived from memory only. There was a time when modern methods were yet in embryo that this condition of affairs was true. In the district and singing schools every kind of a voice strove for prominence, and among the pure sopranos and basses and tenors and altos were heard the strident, harsh, keen and shrill in a manner perfectly maddening to the music lover. Any voice that chanced along fell in and mingled its strains, croaks and quavers without let or hindrance. But all this is changed. Modern methods, that are the outgrowth of modern thought, have brought about a radical reform. Now among the youthful choir—"Sembrichs, Nordicas, De Reszkés in embryo" need not sit struggling and striving for tone among other voices destined for humbler stations. Our music instructors aim and aim and keep aiming for sweet tones and soft. They eliminate at once those who sing out of tune. They pluck these brands at the beginning. It is no uncommon experience to enter our schoolrooms where a music lesson is in progress and find several pupils busily engaged in other work. Why? They are awaiting individual attention, and because their at least honest if sadly wrong efforts are a detriment to the class, they are excused. In the very town of Wallingford, where this writer resides, there are rooms where the keenest ear will fail to detect a discord in the music lesson. I have seen the supervisor dismiss from her class small people who were a stumbling block to their mates. But the sweetness of the dismissal took away the sting of not being allowed the privilege of their more favored mates.

Another paragraph invites your attention:

"Are you sure that the children do not shout? It is right here, in just this direction, that the most harm is usually done in public school singing. Children are ambitious, especially so when it comes to making a noise. Tommy isn't going to let Jonnie be heard above him, not if he knows it, and the funny part of it is that the teacher usually likes her shouters the best. Patient, sweet voiced little Lizzie, who sits unnoticed in her seat next the wall, finds that her shouting isn't of much use, even if she tries it, for the others can always make more noise; so she resigns herself to the inevitable and just sings, with her little thread-like voice, and in consequence is as much heard and praised as would be a mosquito in a thunder storm or a linné in a den of lions."

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door do not shout; they are not ambitious to make a noise. There is no premium on a noise. Musical supervisors do not like their shouters the best, and the children knowing this strive to sing sweetly, and rarely does one run across a room nowadays where purity of tone is not insisted upon.

Please will Mrs. — make a tour of Wallingford schools under Mrs. Preston's wing, and if she does not modify her views—why not?—Connecticut School Journal.

### About Musical People.

MISS DUREA gave a piano recital at the commencement exercises at Akeley Institute, Grand Haven, Mich.

Mrs. Nettie Latham's piano class gave a recital in the rooms of the Muncie (Ind.) Music Company.

The Cecilia Club held a recent meeting at the home of Mrs. W. H. Ebinger, Marietta, Ohio.

Prof. Waldemar von Dahlen and his pupils gave a recital in Topeka, Kan., part second of the program being "In a Persian Garden," with Mrs. Dahlen, Mrs. Wear, Mr. Dahlen and Mr. Bowie as soloists.

Miss Grace LeVan, at her studio in Lexington, Neb., gives "Fortnightly Recitals," assisted by her pupils, and at the last recital played the Mendelssohn G minor Concerto, orchestral accompaniment on second piano by Miss Jessie Ridgway. A quartet has been formed consisting of Miss LeVan and three of her most advanced pupils, Miss Ridgway, Miss Mina Mullin and Mrs. Kate Ray Stuckey. They have already performed Beethoven's "Egmont" overture, and have other equally interesting numbers in preparation. They are considering several concert engagements in neighboring towns.

At Onarga (Ill.) Seminary Conservatory of Music there was given a festival concert June 8, conservatory anniversary June 7, and a band concert on the campus in the afternoon of the 8. A chorus of sixty, Miss Adeline Rowley, conductor; orchestra of twenty, Miss Nugent, conductor; Miss Gertrude Nugent and Miss Florence Eckert took part. Caroline D. Rowley is director of the conservatory.

Mr. Champlin, a new vocal instructor at Marion, Ind., made his first appearance at a concert on June 7.

The Ladies' Music Club, of Topeka, Kan., have given three artist recitals, the Max Bendix Concert Company, Godowsky and the Bruno Steindel Concert Company appearing.

A graduates' piano recital was given by Miss Margaret Williams Moring, assisted by Mrs. G. W. Bryant, Miss Daisy E. Moring, W. J. Ramsey, Ladies' Quartet (vocalists), Miss Margarite Eleanor Exum, accompanist, at the Southern Conservatory of Music, Durham, N. C.

At Vincennes, Ind., Miss Ada Aileen, of the University piano class, gave a graduation recital.

The third subscription concert of the Schumann Club took place in Saginaw, Mich. The soloists were Miss Alice G. Bailey, Mrs. C. H. Clements, Holmes Cowper and Gardner S. Lamson. There was a chorus and orchestra, and Professor Platte presided at the organ.

The date of the Arkansas Music Teachers' Convention in Little Rock is June 13 and 14. The following choruses, with directors, will give the closing concert of the convention, June 14: Little Rock, Prof. Jos. J. Keller; Fort Smith, Prof. W. D. C. Botefuhr; Fordyce, Mrs. C. V. Edgar; Hope, Mrs. R. A. Boyett; Stuttgart, Prof. M. E. Whitehead; Morrilton, Mrs. Horace P. Turner; Gurdon, Prof. J. C. Hutchings; DeWitt, Mrs. W. H. Gibson; Texarkana, Prof. J. A. Richardson; Arkadelphia, Miss Joan McCallum.

The Charleston (S. C.) Musical Association has just closed a most successful season.

The recital of the music classes of Mrs. Mulholland's school, San Antonio, Tex., took place May 30.

The pupils of Miss Hotchkin, violin, and Miss Park, piano, assisted by Mrs. George Stiles, soprano, gave a piano recital at the Park House, Short Hills, N. J.

Miss Beatrice A. Pickthall sang at a concert in Cedar Rapids, Ia., assisted by William J. Hall, tenor; Jacob Schmidt, violinist; Jacob Hicks, violoncello; Mrs. Katherine K. Hall, piano.

A musical was given in Phoenix, Ariz., by the Tempe Choral Society. The soloists were Mrs. Gage, Mrs. Daggs, Geo. E. Golze, J. L. and W. S. Johnston, Miss Nellie McNeil and C. P. Dearsley.

Miss Myrtle McDaniel, pupil of Mrs. Caroline Arnold, gave a piano recital at Everett Hall, Chattanooga, Tenn., assisted by Mrs. W. H. Pratt.

Mrs. C. A. Bujac and her pupils gave their annual musical at Houston, Tex.

The Matinee Musical Club gave a recital last Saturday at the residence of Mrs. M. L. J. Burges, Seguin, Tex.

On June 5 Miss Louise Scott gave a recital by her pupils, assisted by R. F. Wertz and George Wofford, at the residence of Mrs. W. P. Harris, Johnson, Tenn., for the benefit of the Public Library.

A large number of guests were present at the concert of the Musicales Matinee Club at Mrs. Raynsford's, Montrose, Pa. Miss Mary Barney was the hostess of the occasion.

The pupils of Miss Calvert gave a recital at Hall's Academy, Grand Forks, N. Dak. The participants were Misses Burnham, Murray, McClellan, Rice, Ball, Allen, Templeton, Rex, Nash, Foster, Beecher, Meadames Gilmore, Bates, Galvert and Foster.

The Savannah (Ga.) Conservatory of Music gave a recital complimentary to its pupils and friends at the conservatory hall.

The music students of Prof. Clarence R. Brown gave a recital at the home of their instructor on East Washington street, Greensboro, N. C.

The Orchestral Quintette Club gave a musicale at the home of Mr. and Mrs. J. B. Kilbourne, 1827 Grand avenue, Pueblo, Col. The members of the club are Will Kilbourne, Roscoe Deniston, Albert French, Max Schwer and Inez Unfug.

At Shorter College, Rome, Ga., the commencement exercises have just taken place under the direction of Prof. T. J. Simmons, Mrs. Simmons and the staff of teachers.

A recital was given at Fremont, Neb., by C. J. Schubert, pianist and director of the Conservatory of Music at the Fremont Normal. Mr. Schubert was assisted by Mrs. Carrie H. Nye.

A graduating recital was given by Miss Edith Adron, a pupil of the Des Moines (Ia.) Highland Park Conservatory of Music. Miss Adron, who is a pupil of Grant Hadley, was assisted by Miss Rachel Steinman, violinist, and the Heft String Quartet.

A concert under the direction of Prof. J. Alfred Pennington, of the Scranton Conservatory of Music, was given in Scranton, Pa., June 6.

Mme. Anita Rio, soprano; Miss Marguerite Hall, contralto; W. Jameson, tenor, sang at the Roseville Avenue (Newark, N. J.) Presbyterian Church, Sunday evening, June 6.

A concert was given at Association Hall, Newark, N. J., by Miss Frances Cook, soprano; Harry Day, baritone; Arthur Nutini, piano and violin, and Henry Hall Duncklee accompanist.

The annual concert was given at the Judson, Marion, Ala. The program was miscellaneous in the first part, the cantata, "The Fisher Maidens," being the second part. The chief solos of the cantata were rendered by Mrs. Gurganus, the head of the vocal department, and Mrs. Hatchett. Mrs. Gurganus also trained the chorus of eighty voices that did such excellent work.

A concert was given in Fort Wayne, Ind., by the Linden Quartet, assisted by Mrs. Frank Stouder, organist of the Wayne Street Methodist Church.

The first public musical of the Thursday Musical Club.

of Grand Forks, N. Dak., has just taken place. Mrs. Gordon is president of the club.

The piano pupils of Miss Florence Knabe gave a musical in Knoxville, Tenn., June 3.

Mr. and Mrs. Frank Stayton Thompson, well-known teachers of music in Richmond, Va., gave a pupils' recital at their residence, 604 East Grace street.

The Terre Haute (Ind.) Musical Club held its final meeting of the year, and adjourned until the first Thursday in October. Following are the officers: Mrs. Dan Davis, president; Mrs. Jackson, vice-president; Mr. Owens, secretary; Mr. Mewhinney, treasurer, and Miss Floyd, librarian; executive committee, Mrs. Davis, Mrs. Brossius, Mrs. Lamb and Miss Alden; program committee, Mrs. Hazeldine, Miss Floyd, Mrs. Storms, Mrs. Hager and Miss Sanders; membership committee, L. P. Alden, Mrs. A. Z. Foster, Mrs. S. F. Ball, Mrs. Fishback and Mrs. Schell.

A recital was given by the piano pupils of Walter A. Moore, at the residence of Captain and Mrs. Jos. Sauer, 505 North Centre street, Bay City, Mich.

Miss Minnie F. Black gave a piano recital in her studio, Y. M. C. A. Building, Mobile, Ala.

Mrs. Lucie S. Ridgeway's pupils gave a musical at her studio in Waco, Tex.

At Kyle, Tex., Miss Lillian Sledge's class gave the closing concert of the year.

### Jacoby's Hit.

THE Ann Arbor Festival, which was fully reported at the time, brought to light some of the most important phases of the singing of Mrs. Jacoby, the contralto. The following notices illustrate the great impression she made, an impression which has already secured for her a large number of Western propositions for next season:

At the rehearsal of "Samson and Delilah" this morning Mme. Josephine Jacoby produced a profound impression, Campanari, Mme. Marie Brema and a few favored local musicians remaining through the entire proceeding. When one realizes that Brema has sung the part of Delilah a score of times and more in England, Germany and France, it becomes very evident that Jacoby's voice and methods must have had powerful attractions. That this is true was very freely and very plainly expressed by the great Brünnhilde, of Bayreuth, in her frank and unassuming words of praise and congratulation to Jacoby. Then, too, the volatile, extravagant Italian, Campanari—the chap who sings on his way to the telegraph office, does an aria as he goes up a stairway two steps at a time, and has heard all the great singers of the past decade; the man who abominates rehearsals as a means of recreation, he was sustained in his commendations of Jacoby's voice and dramatic powers. The triumph of the evening, however, indeed the pronounced feature of the entire festival, was the unqualified success of Madame Jacoby. Her magnificent voice, her true vocal conception of the score, her personality and her intensely dramatic temperament, all combined to place her Delilah on a plane above everything; so much so, indeed, that the audience—and it was an Ann Arbor audience, remember—did not hesitate to break in upon orchestral interludes and finales to bestow its applause.—Detroit Free Press.

The festival management was extremely happy in the selection of soloists, they were in some respects the best of the entire series. Jacoby clinched her position as leading American contralto. She has a liberal education. In beauty of face and figure, in ease and dignity of stage deportment, her superior would be impossible to find, and her voice it is impossible to describe, rich, powerful, sympathetic, liquid and perfectly true, and she used it without reserve, entering thoroughly into the spirit of the composition with admirable passion and tenderness, as occasion required. George Hamlin as Samson was a splendid companion to Jacoby. \* \* \* In the grand duet in the second act a rare combination of dramatic singing and perfect blending of voices was attained. Both singers felt the part, and it could not have been more effective with scenery and costumes.—Toledo Commercial.

The soloists were excellent. Madame Jacoby made a superb Delilah. She is very dramatic, has a powerful voice under superb control, and she rose to the exigencies of the occasion in superior style in her duet with the High Priest when they plot the ruin of Samson. The long scene following between Samson and Delilah is stirring in the extreme, and its situations were handled by Madame Jacoby and Mr. Hamlin adequately.—Detroit News-Tribune.

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BY AUGUST WALTHER.

Editors The Musical Courier:

I HAVE read with wonder and amazement the article "Is It Cynicism?" in the Third National Edition of THE MUSICAL COURIER. Yes, with wonder and amazement; for how is it possible that anybody can crowd into one sheet of paper such a vast amount of ignorance and arrogance.

To discuss at length every item in the article, to prove its fallacy would require so much time and labor that I confine myself to discussing only the most important ones.

When "American" says, "America is an artistic impossibility. It does not care for nor appreciate art in any form, and it is so constructed from a psychological, yes, geographical in one sense, standpoint that it never can care for nor appreciate art," I cannot help thinking of the clown in Shakespeare's "Twelfth Night," who, when Sebastian says to him: "I pry thee, vent thy folly somewhere else; thou knowest not me," answers: "Vent my folly! He has heard that word of some great man and now applies it to a fool!" No, "American," such highflown words as "psychological and geographical," without meaning to you, convey no proof to us fools who have read your article.

If "American" says, in proof of his argument, "America is an artistic impossibility because the American character is too superficial, self-contained and flippant," I must confess that he is right to a certain degree. But what has that to do with the development of our art? I have traveled a good deal in Europe, and have there, alas! found the same conditions which "A." ascribes to the American character. Not so apparent, but still I have found them to be so. Superficiality seems to reign supreme everywhere just at present; it's the tendency of the age. However, future generations in the country will differ greatly from the present generation. Our social conditions are bound to change before long. We are living in an age of transition.

"What have we done since our inception as a nation? What—what did Greece accomplish in the first 125 years of her existence?" asks "American." These two questions show us "American" in all his ignorance; brand him as a man of a most superficial education, which he never attempted to patch up in later life by more thorough studies. By answering his two questions, I shall prove conclusively what an absurd standpoint "A." has assumed toward art matters in our country. If "A." had ever looked into a history of Greece he certainly would never have written such rot about Greece! Greece accomplished nothing at all in the first 125 years of her existence. Herodotus tells us that Phœnicians, guided by a certain Cadmus, came to Greece about 2500 B. C. They introduced into Greece arts and sciences. Among these followers of Cadmus were the Curetes, who were, according to Lucian, priests of Cebelus, or, according to Strabo, Phrygian flute players. These Curetes settled in different parts of Greece. The inhabitants of that country were, at that time, a wild horde of people. They knew nothing of domestic life, but roamed about their immeasurable forests like wild beasts, in constant warfare with one another. The Curetes who, settled among these wild people, knew how to utilize fire, smelt ores, and work them into implements and weapons. With these, which they clashed together, with bells, drums, fifes, wild shrieks, they made most unearthly noises at their religious services. Such was the earliest music in Greece. Had "American" lived there at that time, he would have said: "Greece is an artistic impossibility." Nevertheless, we reach, after about 2,000 years (and not 125 as "A." assumes), a stage of perfection in architecture, sculpture, painting, poetry and music, such as had never been witnessed before, and "to which we now turn for relief." Greece was annihilated by Rome about 200 years B. C. Although Greek art was brought to Italy it exercised little influence on the Romans. They were too busy with conquering the world to devote their time to the Arts. And had "American" lived in Italy a thousand years after the founding of Rome, he would have cried out: "Italy is an

artistic impossibility." But Greek influence could not be exterminated. It smoldered under all sorts of obstructions until suddenly it burst forth with a most glowing flame. About 2,000 years after Pericles' time we behold the arts flourish in Italy and reach a perfection equal to that of ancient Greece. And one art, Music, rose to a perfection such as Greece had never known.

While Greece and Italy had brought the arts from heaven to earth, Germany was a wild, barbaric country. Had "American" lived there at that time, he would have exclaimed, in fierce agony: "Germany is an artistic impossibility!"

What a peculiar course music did take ere it reached perfection! Nurtured ardently for thousands of years, at first in the Orient, later in the Occident, the musical art never got beyond a most rudimentary stage, until, suddenly, we see it advance rapidly to maturity in the Netherlands, in the fourteenth and fifteenth centuries. Netherland musicians reigned supreme in Italy, France, Spain, Germany. All lucrative and influential positions were usurped by them, to the exclusion of the natives. This state of affairs lasted a few hundred years. Italy in Art seemed an impossibility. Suddenly, that country wrestled the sceptre from the fierce grasp of the Netherlanders, and tyrannized over the rest of the world. After a long reign, the Germans emancipated themselves from the Italians, and they now hold sway. And in the face of these facts, can "American" assert that he can foresee what changes will take place in the development of the musical art in our country within a few centuries? Art must grow and develop naturally! In some countries this growth and development is slower, in some quicker. And in our country it has been very rapid. "Do you suppose," continues "American," "an American—a well-constructed American—with the icy temperament, the total lack for mimicry, with the self-satisfaction and complete absence of all geniality or honest sympathy or sentiment can sing?" I fear "American" is of an ugly, sour disposition, whom people of sentiment avoid, and, because he lacks that divine trait, sees it not in others!

"American" goes on: "When, for about a thousand years, the Anglo-Saxon race has been taught that it is the height of ill-breeding to display emotion under any possible contingency, I fancy we will not as dutiful descendants be adepts at interpreting or indicating music which calls for a subtle, sympathetic, spontaneous expression of sentiment and emotion." Well! well! "American," did you ever go to school? If so, you may perhaps have some of the books, which were the fountains from which you drew—or rather did not draw—knowledge. If you will please open your books you will find that the display of emotion among the ancient nations was just as much condemned as among the Anglo-Saxons. What severe laws the Greeks did lay down! And the Romans! And still, these nations rose to a glorious height in the expression of emotions. And if you talk of lack of emotion in the Anglo-Saxon, have Shakespeare, Byron, Shelley, Keats—who can mention all the illustrious names?—displayed no emotion in their works. And how about the great English painters, the deep philosophers, the good musicians? Wait, "American," until we are a little older and you will find that our "psychological and geographical conditions" will enable us to reach the pinnacle of the Parnassus. What proof I have for such a bold assertion? Only one—one that embodies all proofs that can be advanced in support of my assertion. We find here a deep, ardent, profound love for art in all its branches. Look about you! See the host of young and old who are worshipping at the shrine of the Muses! Look at the love and ardor with which they pursue their studies! "American," open your eyes, behold the faithful disciples, as they work and aim for a high goal! You cannot but acknowledge that we will and must rise to eminence. Furthermore, "American" writes: "Are you able to deny that America has ever produced one poet, composer, artist, novelist, philosopher, sculptor, great statesman, historian or architect? Surely a country which, like ours, has enjoyed a century of external peace." \* \* \* Well, I am beginning to get vexed at reading such rot. Yes, we have poets, great ones; we have composers, and good ones, too; we have artists, philosophers,

statesmen, historians, architects. Who are they? Go to our concert halls, to our picture galleries and studios, go to our book stores, go through our cities, and you will find them! Its undeniable, that we have no Shakespeare. But what nation, except the English, did? We have no Beethoven. But what nation except Germany did? We have no Titian. But what nation except Italy did? We have no Phidias. What nation did accept Greece? But does "American" find beauty in the greatest works only? Is a violet not to be admired because it is not as large as a rose? Are the heavens at night not beautiful, because of the myriad of small stars which shine less lustreously than the moon? Get thee hence, "American"; you have not a particle of sentiment in you.

As to the foreign artist, "American" is on the wrong track when he writes: "Now for the foreigner and opera. Why are you working against the best interests of your country? Without the foreign artist, teacher and composer what chance would America have? Do we not need all of them that can be piled into our country?" "American," you are right! We do not object to the foreign artist provided he is good! We welcome with open arms all great artists, and we wish to learn from them all we can, for there is no end to learning. In the case of the foreign artist history seems to repeat itself. The Netherlanders prevented for several centuries the Italians from acquiring positions which they merited, thereby prevented the Italians from making a living in their own country. When finally Italy shook off the foreign tyranny it invaded other countries and tyrannized over these. In Germany they prevented such men as Mozart and Beethoven from acquiring positions—from making a living! Now the Germans reign supreme and want to tyrannize over others, forgetting how they had to suffer. No! once more, we do not object to the foreigner! But what the American musician objects to is: He does not want foreign instrumentalists or vocalists to give us poor European compositions and treat meritorious American works with contempt! He does not want foreign conductors to give us over and over poor, wretched foreign works and treat with utter contempt meritorious American works! He does not want publishing houses to inflate the market with poor foreign compositions and refuse to publish meritorious American works! We are glad to hear the great works of the German, French, Italian and Russian masters, but we can surely expect to hear American works at times! The American composer wants a hearing, at least in his own country, and this the foreigner denies him! And, alas! alas! a treatment which our public seems to sanction! All foreign artists are welcome if they come to encourage us, but if they come to tyrannize over us we rebel! We have outgrown our infancy, and protest against being treated like children!

"The populace of America," says "American," "is the worst sort of a hybrid. In our blessed country, the home of the recently freed, paupers, degenerates of every country on earth marry, raise large families, which after two or three generations can become respected citizens. \* \* \* Is this, then, the soil for delicate art plants?" It is a strange, yet undeniable fact, that nearly all the great heroes in the world of art, and also in the world of science, have sprung from such class of people as "American" has represented. The poorer and lower and lowest classes of society have given us our greatest intellects! Does "American," perhaps, recall who were the founders of Rome? That Rome, which was destined to reign supreme in the world of art? Those founders were as bad a lot of assassins, thieves and rowdies as have ever congregated on this side of the water! Yet, what a glorious nation of artists sprang from that refuse of society!

How unfortunate in "American" to say: "America cannot produce orchestra leaders. Are Paur, Gericke, Thomas and Van der Stucken Americans? Van der Stucken is an American; he was born in Texas. He has risen in this country, through his own efforts, to the highest position, which he now occupies. He is not only a good conductor and musician of rare ability, but a man who takes a great interest in American music and musicians. Theodore Thomas came to these shores quite young, an unknown. He has worked himself up to the

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lofty pinnacle where he now stands, world renowned, in this country. Gustav Hinrichs, who is to be one of the conductors of the Metropolitan Opera next season, came to America young and unknown. He has worked himself up to the position he now holds in this country. Give the American musician a chance to display his abilities and he will show off to good advantage. Many there are who are destined to be great, but, unfortunately, our conditions (social, political and religious) are at present such as to crush them to death.

"American" says: "A republic cannot and never has made art." Why not? What was Greece? How many republics have we had since the creation of the world? Of course if we have no republics it is easy to say, "Art cannot thrive in a republic." Greece has proved conclusively that art did thrive in a republic. And what art? "We are inartistic, inside and outside, and we haven't those elements in which the seed of creative or reproductive talent could thrive were it planted." Thus spake "American." Well, if he will just stop speaking and contemplate for a moment the great change that has been going on around us within the short space of, say, twenty-five years, he must become convinced, if not totally blind mentally, that we have progressed artistically at a tremendous pace. Look at our cities. How their aspect has changed to their advantage. Our streets have been improved, parks delight the eyes, old eye-sores of dwellings have given way to beautiful residences. In our homes the bare walls of bygone days have become decorated with engravings, etchings and paintings; on our tables and in our bookcases we find choice books, indications of mental growth. Yet even in our attire we have become more civilized and artistic. I fear, "American," your eyes are so inartistic—exactly like your sentiments—that you do not see these glaring changes. And when you make the assertion, "Why, America couldn't catch the art instinct even if it were the most virulent contagion," I have only to say that this is the height of impudent arrogance! The future only can prove the correctness or falsity of your assertion. But what do you know about the future—you who know so little about the past? I am not blind to our many imperfections. No one deprecates them more than I do. The superficiality, the vulgarity that stares one in the face constantly, how it grates upon my feelings! But, then, I also see constantly the future greatness of the arts mirrored in the fine, lofty minds of my many artistic friends.

#### Evan Williams in Troy.

Evan Williams was the soloist in the concert given recently by the Troy Vocal Society and scored one of his customary successes. Concerning his singing the *Troy Times* said:

If applause is an unvarying indication of merit, Evan Williams must be a tenor of undisputed greatness, for he certainly received most cordial treatment at the hands of the Vocal Society concert's audience last evening. So skillfully does he handle his voice that he can fill the hall or let the tones die away in a whisper at will, but he was at his best last night in the numbers in which tender sentiment was portrayed. Of these "All Through the Night," "A Dream" (Bartlett) and "Love Abiding" (Gordon) were exquisite. In one or two instances Mr. Williams reminded one of Max Heinrich, so daintily did he touch some of the passages. It need not be said that the singers are unlike in every way thinkable in voice and appearance, but there is a peculiar "something" common to both. "Onaway, Awake Beloved," an aria from "Hiawatha's Wedding," was the first number bringing Mr. Williams before the audience, and in spite of his modest acknowledgments of praise the hall would not be quieted without an encore, and it was here that he so beautifully sang "All Through the Night," putting into it all of the sweetness that the human voice and heart can express. The sentimental lover was lost when Mr. Williams appeared to give three gypsy songs, "I Chant My Lay," "Songs My Mother Taught Me," "Cloudy Heights of Tatra." The second has a queer twist in it that to some would always be unexpected, and the last named is remarkable, or was last night, for the powerful tone produced in its ending; this number was repeated. Mr. Williams also gave "The Night Is Cloudless and Serene" (Schubert), with the assistance of the society.

#### The Musin Violin School.

THE violin school which Ovide Musin founded in New York a year ago has grown steadily, and is now a solidly established institution. Indeed, so successful has it become and so brilliant are its prospects that Mr. Musin feels justified in giving up his work as the principal of the Violin Conservatory in Liège, Belgium, to devote all his time to the New York school. Early in July he will leave Liège for New York, which will henceforth be his permanent home. As soon as Mr. Musin intimated his purpose to his class several of the students expressed their intention to follow him to America. It is likely that Mr. Musin will bring with him a skillful viola player and a noted violoncellist, who, in conjunction with himself and Albert Zimmer, will form a string quartet. It is Mr. Musin's determination to make this quartet second to none in this country or Europe.

Albert Zimmer, who has been in charge of the school during Mr. Musin's absence, has done thorough work, and can look with satisfaction upon the results he has accomplished. In his class are some exceptionally talented pupils whose progress has been rapid. Of these Gerome Helmont is perhaps the most advanced, but several of the others are pushing him closely. Those worthy of special mention are Miss Grace Banks, Miss Nettie Baylis, Richard Kay, S. Mandel, Alfred Drake, Miss Ruth Baker and Miss Maud Clark, of Elmira, N. Y.

The students in Gaston Dethier's class have likewise shown gratifying advancement.

The growth of the Musin School has necessitated larger studios, so the commodious apartments in Carnegie Hall, known as the Woman's Philharmonic Art Room, have been secured and will be occupied at once.

#### Mr. Weld Declines.

ARTHUR WELD, the director of the Arion Society of Milwaukee, although sure of a unanimous re-election, has sent a letter to the directors positively refusing to accept the position in view of the fact that he cannot bring himself into accord with certain proposed regulations. As the society has been negotiating with no one but Mr. Weld, this leaves it in an unpleasant predicament. It is certain that no more capable director can be secured. This adds to the society's misfortune, probably well merited from past history. It would not be surprising were there a million little wheels within the main wheel which led to this declination on Mr. Weld's part, for this also would be in keeping with the past.

If the Arion Society would follow the suggestion made by THE MUSICAL COURIER fully two years ago and rid itself of certain prevalent members, harmony, vocally and otherwise, might be hoped for. Anyway, Mr. Weld is out, and probably will not regret it.

#### Petschnikoff Disappeared.

The Russian violinist Petschnikoff, who is popularly known as the "poet of the violin," has quietly disappeared to some unknown spot in order to enjoy a much needed rest after a trying season of over 150 concerts and recitals throughout Europe. Petschnikoff is a modest man, and avoids all public attempts at enthusiastic demonstrations by escaping from the concert halls in disguise.

Two weeks ago Petschnikoff arrived at a small village inn, and after enjoying a modest supper retired early for a good night's rest. Next morning the entire population knew that the artist was a guest at the village inn, and when Petschnikoff discovered this, his valet was immediately informed that "the atmosphere was not particularly agreeable to him," and inside of an hour Petschnikoff and his valet "were off." Nothing has been heard of them since, but we trust he has found some rural spot where his identity will not be discovered.

#### Louis V. Saar.

LOUIS V. SAAR has obtained the first prize in Boston for his Variations and Fugue for piano. We have often spoken in our columns of this young composer's merits, and the newly won prize is not the first gained in his artistic career. As a pupil of Rheinberger, to whom Saar in his yearly visits to Germany displays sincere attachment, he graduated from the Munich Academy of Music with unusual distinction as composer and pianist, with strong recommendations to Johannes Brahms, with whom Saar, during his Vienna sojourn, stood in close personal relations.

In the fall of 1891 Saar received for his prize Suite and Lieder a special scholarship (stipendium) of the Mendelssohn Foundation in Berlin, and this in the next year was succeeded by the prize of the Vienna Tonkünstler Verein under Brahms aegis for the vocal quartet with piano accompaniment, which lately was given by pupils of Madame Lankow in the concert of the Women's Philharmonic Society with such success that it will be repeated this evening in the Teachers' College concert at Columbia College. Dr. Klengel, the eminent conductor of the Liederkreis, in a notice of the quartet, says that "it belongs to the most valuable and most pregnant productions of modern literature."

The versatility of Saar as a composer is proved by the long series of his publications, which has been largely increased during this winter. The Schirmers have just published some new piano pieces and a five movement suite for orchestra with a four handed piano arrangement. Novelties issued by Schubert are Saar's two violin pieces, the Elegies among which is a remarkably attractive piece, which will soon appear in an arrangement for string orchestra and be performed in public.

To these may be added six Miniatures for Piano (published by Arthur B. Schmidt in Boston), six piano pieces in grand style intended for concert performances. The prize Variations by Saar will be published by Oliver Ditson, of Boston. This last, however, does not exhaust Saar's activity during the winter. He has written in addition a six voiced piece for chorus and orchestra alternating, which will be performed by one of the German singing societies; six volkslieder à capella for male chorus; Lieder for four voices, with violin obligato; duet for two voices. How indefatigably he works the opus numbers demonstrate. It is astonishing that Saar, together with his industry in composition, can find time to write about music.

"This artist," says Louis Bädcker, in *Musical Wochenblatt*, "is endowed with great talent and of distinguished culture, who confesses that in his music he is a warm admirer of Brahms, has rendered tenderness of sentiment, sensuous joy in the phenomena of nature in tones full of deepest emotion. However successful poets may be in description of nature, equally so has this composer been in displaying nobility of temperament in music full of gemuth."

#### Leonora Jackson.

Since the definite announcement of Leonora Jackson's tour appeared in this paper Manager Thrane has been busy answering applications from leading musical organizations, and to judge from the present interest shown in this artist, she will fill a solid list of engagements from the time she arrives until the end of the season.

J. William Keen, of Paterson, N. J., a successful piano teacher there, will spend the summer at Tenant's Harbor, coast of Maine, and, as heretofore, conduct a class of pupils in piano playing. Mr. Keen will give a recital early in July of compositions by Schumann, Chopin, Schubert, MacDowell and others, and put in evidence the result of his studies with E. M. Bowman.

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## H. G. STEWART VS. MUSICIANS' UNION.

139 KEARNY STREET,  
SAN FRANCISCO, Cal., May 30, 1890.

**S**UBMITTING to the request of a few prominent musicians, I examined the controversies that are now indulged in between H. G. Stewart, of the *Evening Post*, and the Musicians' Union, and after due deliberation decided to present the conclusion at which I arrived in this column. It is generally not my habit to interfere with quarrels that are not my own, but as this matter is one of public importance it is but fair to discuss it thoroughly.

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Mr. Stewart contended and backed his contention with a copy of the by-laws: "The Musicians' Union has built a stone fence about the city and will not suffer anyone to scrape a fiddle or toot a horn without a preliminary residence of six months and compliance with some other irksome conditions." To which the Musicians' Union responded with personal abuse, and entitled Mr. Stewart's apparently just criticism "a mixture of ignorance, malice and misrepresentation."

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Let us discard for a moment the fact as to who is correct, and view the matter from the impression every fair-minded person must receive from a casual glance over the nature of the two articles. Mr. Stewart states a shortcoming frankly, backs up his statement by documentary evidence and asks for mere justice. The union responds with personal abuse, insults, innuendoes and a cry of "ignorance, malice, misrepresentation." Now I ask anyone, which of the two articles is more dignified? Which exhales the fragrance of truth? Mr. Stewart's calm accusation or the union's angry reply?

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Generally, when an accused person is at a loss to respond to a complaint, he begins to call names. Is the union in the same position? I hardly think that there is a musical organization outside of San Francisco which would have resorted to this same measure.

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There was a time when the local musicians' union was upon such a high standard that to be a union musician was equivalent to being a good musician. In fact, at the present day San Francisco's best musicians are members of the union. But unfortunately another element has crept in, so that the union consists of both good and bad musicians. The price fixed by the society is the same for the superior and inferior talent. Why should a manager be compelled to pay the same price to a good musician that he pays to a bad one? Why should an accomplished musician be entitled to the same remuneration to which an unaccomplished musician is forced to submit?

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These questions have been answered to me as follows: "We have fixed a reasonable rate for all musicians, and a superior musician is entitled to ask a higher or special compensation for his work. We do not limit the compensation above the union rate, but only below the same."

Very well. The society has a board of examiners which examines all members who apply for admission. Thereby it gives out the presumption that a musician in order to become a member must be accomplished to a certain degree, for he is asked to pass an examination. The managers and general public are then content that only good musicians are admitted, and hence are made to believe that in order to engage good musicians they are not mistaken in applying to the union. Hence the rate fixed by the union is supposed to be a reasonable compensation for good musicians. But, according to the statement broached to me, there are better than good musicians who are entitled to special rates. Who discriminates between the good and the better? Are there two examining boards? The general public and managers are not supposed to know the difference. They are entitled to the belief that all union members are good musicians, which, as a matter of truth, is at present not the case.

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And right here's the rub. If the union (I am, of course, only speaking of the local organization) does not see to it that all its members are sufficiently accomplished to entitle them to the reputation of the best in the community, it lowers its standard and becomes devoid of dignity, as the answer to Mr. Stewart's criticism amply demonstrated. Gentlemen, instruct your examining board to be stricter, and your society will become a blessing to the musicians, as well as to the community at large.

## LOCAL HAPPENINGS.

A week ago last Sunday Adolphe Locher's mass was given at St. Mary's Cathedral. The gentleman is indeed an accomplished composer, and possesses that valuable gift so rarely discovered nowadays, namely, the gift of originality. Mr. Locher's mass contains grandeur and dignity. Its music corresponds exactly with its text, thus making it indeed sacred music. The fervor expressed therein is indeed inspiring and imposing, thus stamping the composer an artist of rare merit. I had recently the pleasure to listen to some of Mr. Locher's songs, which are all gems. Being imbued with French character, containing agreeably melodious form, and being well adapted for concert purposes as well as parlor recitals, they should long ere this have found a publisher. They are really too valuable to remain longer in obscurity.

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The San Francisco Musical Club has just closed a prosperous season, and members, as well as officers, are now enjoying a well-deserved vacation. Those who manage the affairs of that society are: President, Miss Maude A. Smith; first vice-president, Miss Helen E. Cowell; second vice-president, Mrs. Frances B. Williams; recording secretary, Miss Minnie Marten; corresponding secretary, Mrs. A. C. Posey; business secretary, Miss Elsa Everding; treasurer, Mrs. A. S. Baldwin; librarian, Mrs. J. B. Tufts.

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The free scholarship, which was recently announced by the Von Meyerinck School of Music, has been awarded to Miss Fanny Denny, whom the board of examiners selected from over thirty applicants as the most gifted, tal-

ented and serious one. The Von Meyerinck school also announces that it has engaged Arthur Fickenschner to take charge of a complete piano department, which will be added to the school at the beginning of the new season.

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Oscar Weil, who has been seriously ill lately, has sufficiently recovered to go on a journey. He is now in San Luis Obispo, enjoying a rest, and no doubt the ideal climate and the quietness of the place will restore Mr. Weil quickly, so that he may again resume his duties in the local musical circles, where his absence is certainly missed. I wish him a speedy recovery.

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While Fritz Scheel was cleaning his gloves prior to an evening walk, he lit a cigar, and, being not particularly careful, the benzine he used exploded, and his hands were considerably burned. He is now at home, with his hands well bandaged, and is questioning the wisdom of wearing clean gloves.

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## AT THE THEATRES.

Last evening the Lombardi Italian Opera Company opened a season of grand opera at the California Theatre. This organization hails originally from La Scala, Milan, has included a very successful engagement in the City of Mexico and Los Angeles, and has come here highly recommended. It is under the management of Messrs. C. M. Wood and H. C. Wyatt, who propose to take the company East provided they impress the San Francisco public as favorably as they did the people farther south. Last night I attended the opening performance of "I Pagliacci" and "Cavalleria Rusticana," and must confess that the principals are exceptionally good. Fernando Avadeno, tenor, and Gandenzio Salassa, baritone, received a veritable ovation for their good work. The Ellis Grand Opera Company, who charged \$5 admission, did not have a male singer who could compare with either of these two. Especial wonder was created by Mr. Salassa's baritone, which is very robust, powerful, and even in the highest passages is clear and not at all forced. It is by far the best baritone heard here for many years. Mr. Avadeno has a tenor robusto, phrases magnificently and sings with a soul.

Among the women Blanca Barduccio proved so far the best. She possesses a dramatic soprano of wide range and sings with deep sympathy. As an actress she is beyond reproach. Her Santuzza was simply ideal. The chorus is "under aller kritik," and the management seems to have made seventy-five the limit of the age required to enter it. The orchestra reminded one of a Chinese band, and at times it would even have displeased the rather undeveloped musical taste of the Mongolian public. At the beginning of "Pagliacci," after Mr. Salassa had been recalled time and again for his splendid reading of the prologue, the audience was trembling lest orchestra and chorus was to succumb to sudden heart failure, and the ushers were already opening the doors to let the depressing atmosphere escape that would have stifled the auditors had not the conductor in time prevented a catastrophe. That is the result of admitting bad musicians, as well as good ones, into the union. For the remainder of the week the following repertory has been fixed: Tuesday, "Faust;" Wednesday, "Lucia;" Thursday, "Norma;" Friday, "I Pagliacci" and "Cavalleria Rusticana;" Saturday matinee, "Lucia," and Saturday night, "Rigoletto."

But again I must admit that the principals of this company are beyond criticism.

ALFRED METZGER.

## ALONG THE COAST.

SAN JOSE, Cal., May 13, 1890.

A concert of the usual order of music schools on this coast was given in the King Conservatory of Music on May 3. It was under the direction of the harmony and theory teacher, Peter C. Allan, graduate of Leipsic Conservatory, and by the advanced pupils of the theory classes of the King Conservatory of Music. It was a great credit to the school and to the young professor and his pupils.

It was with great pleasure and satisfaction that the friends of the conservatory listened to the program of instrumental and vocal compositions offered for their criticism and praise. The five songs of Rose M. Trumbull, sung by Miss Carrie Foster McLellan, Miss Trumbull ac-

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companying, were gems of melody and sentiment. Surely they will go out to a welcoming world.

The instrumental numbers were ambitious, but worthy of praise, and Mr. Allan expressed himself as well pleased with this first public concert of their work as composers.

F. Giorza King's number was played at his request by his father, Dean F. Loui King.

The San José Oratorio Society gave a complimentary musicale on May 8. The vast audience present considered it a musical treat, and the society is certainly entitled to a great deal of praise for its work, especially when one considers the short time of its existence. Prof. James Hamilton Howe deserves the lion share of the credit. The chorus numbers were mostly taken from the cantata, "Ancient Mariner," by J. F. Barnett. The reading of "And Now the Storm Blast Came" and "The Souls Did from Their Bodies Fly" were especially admired, the latter, a capella, being the best effort.

Mrs. Mary Weaver McCauley sang Harris' "Madrigal," and was enthusiastically encored. So were the numbers, "Two Voices in the Air," sung by Mrs. McCauley and Miss Ada May Churchill, who pleased her friends especially with her perfect enunciation.

The graduating recital (the third of a series) of the Conservatory of Music, University of the Pacific, was held Wednesday at the Conservatory Hall. Miss Edyth G. Van Arda and Clarke McClish were the soloists, ably assisted by the U. P. String Quartet. The piano solos, "Capriccio Brillante," B minor, Mendelssohn and Liszt's "Tannhäuser" march, as played by Miss Van Arda, deserves a great deal of praise and demonstrating the efficient training received under the able direction of Professor Douillee.

While the vocal numbers given by Mr. McClish showed careful training, the selection of such solos as "Why Do the Heathen Rage?" was unfortunate, being too heavy for this gentleman's voice. We sincerely hope to hear him soon again in a solo better adapted for his voice. Altogether, this was one of the best of the series of entertainments.

The recital given by the conservatory of the University of the Pacific was a pronounced success. Mrs. Clarence Bernhard's solos were splendidly treated. Miss Fackrell's singing called for enthusiastic encores. Her rendition of Cowen's "In the Chimney Corner" was especially fine. Mr. Leibe has greatly improved in his violin playing, and deserved the applause received. The recital closed with two numbers played by the U. P. String Quartet. The latter has but recently organized, and promises to be an important addition to the U. P. Conservatory. It consists of Messrs. Edwin Williams, Geo. R. Blut, Louis Leibe and Roland Hill.

"An Afternoon with MacDowell" will be given by the Saturday Morning Club next Saturday. The program will be under the direction of Misses Nettie Moody and Georgia Willey.

On June 13 a concert for the benefit of the O'Connor Art Building will be given. Sixteen of San José's leading soloists will take part.

Wilbur McColl has almost recovered from his serious illness.

Edward F. Schneider, accompanied by his charming wife, has returned from Europe, and is now at the residence of his parents in College Park. Mr. Schneider's compositions have attracted a great deal of attention both in Europe and America.

The piano recital of Miss Cornelia Ross, pupil of McC. T. Army, took place last Tuesday. Miss Ross played among other numbers a Valse in F, Schubert; Mazurka in G, Chopin, and Fleissner's Polonaise Brillante in faultless style. She was ably assisted by Miss Edith Fuller and Miss Alice McMillan.

Says the *Mercury*: "Miss Emma Struvy, the charming and gifted daughter of Mr. and Mrs. F. C. Struvy, has returned home from Germany an accomplished musician, after five years' study under the best teachers of piano playing in Europe, and a couple of years devoted also to voice culture. Her meeting with her parents and friends was a joyful one, and Miss Struvy, when seen by a *Mercury* representative, expressed great happiness at being home again."

From the San José Report:

"The graduates of the San José Conservatory, numbering eleven, gave a musical recital Thursday evening, and the manner in which each carried out the assigned part on the program showed superior instruction and ability. The graduates in vocal music were Misses Mary Williams and Annie Beaton. Those in instrumental were Misses Annie Kottenger, Mabel Renison, Lottie Theurekauf, Fannie Burton, Eugenia Cereghino, May Ridley, Edith Stoner, Annie Beaton, Minnie Hutch and Selwyn Shrimplin. Each number as played by the graduates embraced all the essentials required of a musician, and many of the selections showed originality not at all out of place.

"An Afternoon with MacDowell," which was to be given by the Saturday Morning Club on last Saturday, was postponed until this afternoon.

H. L. SCHEMMELE.

OAKLAND, Cal., June 6, 1900.

The orchestral concert given last night at the First Unitarian Church, Fourteenth and Castro streets, under the direction of Alex. T. Stewart, was a decided success from several standpoints. It differed from the usual concert in that the numbers were all thoroughly enjoyable, well given, bright and free from lengthy tiresomeness.

The event of the evening was, of course, the appearance of Henry Holmes, the violinist, who charmed his audience by his art. His reception was very enthusiastic and he was forced to return for several encores and to acknowledge others by bowing. He won everyone by insisting upon sharing all honors with John Metcalf, his accompanist.

The orchestra, under Mr. Stewart's very able direction, rendered Ellenberg's "Coronation March"; Haydn's Symphony in G major, a military piece; Walling's beautiful "Swing Song"; Lumbye's "Dream Pictures," into which a zither solo by Max Franck was introduced; "The Old Folks at Home" and Sousa's latest march, "Hands Across the Sea."

The orchestra, which is mainly composed of violins and which numbers four young ladies as members, played splendidly, and testified to Mr. Stewart's work, both as an instructor and as a leader.

Clement Rowlands, in spite of a very unfortunate cold, sang in his usual fine style.

Invitations have been issued to a recital by vocal pupils of Mrs. Carroll Nicholson at the Y. M. C. A. auditorium next Tuesday evening at 8:15 sharp. Among the pupils who will take a prominent part in the program are Miss Ethel Bates, Mrs. Dr. Woolsey, of Berkeley; Miss Edna Ritter, Miss Alta Marvin and Miss Mabel Gray. Mrs. W. T. Murcell, formerly Miss Mabel Walker, will also sing. Miss Gertrude Hibberd will play violin obligatos to several of the vocal numbers, and the accompanying will be in the hands of Miss Esta Marvin and Miss Ethel Bates. Aside from the solo numbers the program will include several chorus selections by some twenty-five members of Mrs. Nicholson's class.

The musicale of the Oakland Trio Club, which took place at the residence of Mrs. E. H. Benjamin Thursday morning of last week, was attended by a select audience of sincere music lovers, who greatly enjoyed the program of high class numbers rendered by several of the talented pianists of the club, with the professional assistance of Miss L. Florence Heine, violinist, and Louis Von der Mehden, 'cellist. In these days when classical chamber music does not seem to have the vogue in Oakland and San Francisco it used to have in the days of the Oakland Ensemble Club, the Carr-Beel "pops" and kindred affairs,

the work of the Oakland Trio Club in keeping alive the love of this, the purest form of the musical art, is worthy of commendation and support.

ALFRED METZGER.

### Bloomfield-Zeisler in Texas.

ALTHOUGH the season of Mrs. Fannie Bloomfield-Zeisler closed with the end of the general concert work, the following criticisms from daily papers in the flourishing communities of Texas, where she appeared in April, will be read with interest:

San Antonio Daily Express, April 7.

A large and enthusiastic audience assembled to hear Mme. Bloomfield-Zeisler last evening in one of the most beautiful piano recitals that it has been the good fortune of San Antonio to have in all its history.

A recent hearing of Moria Rosenthal, the great pianist (a cousin, by the way, of Madame Zeisler), makes it interesting to compare the temperament and intellectual qualities of these two artists.

In the Bach Toccata and Fugue these qualities were most strongly contrasted. In Rosenthal the interpretation of Bach was of the whiteness and coldness of a marble statue. In Mrs. Zeisler there was the softness of coloring of one of Corot's paintings.

In Rosenthal the most perfect self-poise—absolute repose and accuracy, but colorless as a white wall. In Mrs. Zeisler all the self-control and accuracy of him, but the added beauty of the harmonious tints of an Italian sky.

In one artist we have the scholar-sculptor, in the other the poet-painter. It would be impossible to point out the many beauties of this gifted artist, for when piano playing reaches such perfection as this we must "be still and adore."

It seemed at times in the pianissimo passages of the variations on the Beethoven Sonata that nothing in the realms of piano music could be more ethereally beautiful than her touch, but then again there would come something later, like the tender beauty of the Chopin "Cradle Song," which seemed to carry us, as Carlyle has somewhere said of music, to the edge of the infinite and let us gaze for a moment into that.

The great lesson that Mrs. Zeisler's playing gives to all music students is the matchless beauty of her touch and the absolute clearness of her playing. Never a passage hurried or blurred; never a tone forced beyond its musical capacity, and always the supreme presence of the melody, floating above the harmonious background as the water lily floats in airy ease upon the placid bosom of a lake. In everything that she plays there is never the slightest doubt as to the meaning of the composer. She has penetrated to the very depths of the spirit of the composition and the listener accepts the message with thankfulness and joy.

Austin Daily Statesman, April 6.

Hancock's Opera House was crowded last night by the music loving people of Austin, who were anxious to hear the piano recital of Mrs. Fannie Bloomfield-Zeisler. It was a grand success and all who missed the recital missed a great treat. Each selection was rendered with a world of feeling. The people were held spell-bound under the touch of this famous master, and she was often compelled to respond to the many encores.

Austin Daily Statesman, April 9.

The concert of last Wednesday evening, in which Mrs. Fannie Bloomfield-Zeisler appeared for the first time before the people of Austin, will no doubt be long remembered by all lovers of music.

In the very first piece (Toccata and Fugue, from Bach) she displayed her masterly command of the piano. The clearness with which she brought out the magnificent passages arranged in counterpoint showed that she was a thoroughly conscientious artist. Her soft, well rounded touch delighted us from the very beginning, and her faultless execution excited the boundless admiration of all present. The Sonata from Beethoven, which in itself can hardly be called very interesting, was played splendidly. The Variations of the Arietta were simply charming, especially the pianissimo measures, written high in the treble. Mendelssohn's "Frühlingslied" I did not like so well; it was too monotonous and resembled an exercise. In the "Spinnerlied," however, Mrs. Zeisler made a great impression by a remarkable display of technique. Chopin's Berceuse was played with feeling and the three Etudes were performed in masterful style. I should have liked it better if she had chosen the last Etude, and instead of the other two, one of the fine Nocturnes by the same author. She played the Valse in a marvelously rapid tempo, and was called upon to repeat it.

The most imposing number was by all means the last one, the Twelfth Rhapsodie, from Liszt. This she played beautifully, indeed perfectly, with power and with fire. Towards the end, as she repeated the original theme in octaves and fortissimo we felt an answering thrill in every fibre. It was like the sound of breakers on a storm-swept shore.

Personally I liked Mrs. Bloomfield-Zeisler much better than Paderewski. She goes to work earnestly and without effort, and will always give us the best that she has, caring not whether she is playing to but one person or to an audience of thousands.

From the introduction of . . .

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DURING a visit of the editor to Chicago last week, a musical authority said, "You New York people are lucky. We wanted Oscar Saenger to locate here, but he would not leave you, and we could not get him. I advocated any terms he would propose, but I guess you will not let such a vocal teacher go." It looks as if the Chicago musician is right.

LONG after "Pinafore" and "The Pirates" are forgotten, their creator will live, for in an English contemporary we learn that Sir Arthur Sullivan has invented a life saving apparatus to be attached to a carriage, releasing the horse when occasion arises. It is to be exhibited at the Article Club Exhibition, to be opened at the Crystal Palace next week, under the title "The Sullivan Safety Shaft."

THE rumors, counter-rumors, futile cabling, assertions and denials of Paderewski's marriage have confused the musical public so thoroughly on this side of the Atlantic that we will not give space to the stories until we are in possession of the facts from our London correspondent. The news agencies have so far demonstrated their inability to furnish either an authoritative affirmation or denial.

HENRY B. FULLER, the author of "The Chevalier Pensieri Vani" and "With the Procession," asks again that most futile question, "Can we hope to have art in America?" and then answers negatively. We agree with Mr. Fuller, suggesting, however, that it is because we import our art as we do our claret, and both are inferior brands. Americans alone can give us national art.

SEVERAL days before the big fight last Friday night between those accomplished digital heroes and face disfigurers, Fitzsimmons and Jeffries, one of lesser magnitude occurred at Ann Arbor, Mich. Alberto Jonás, the piano virtuoso, and a Herman Zeitz, said to be a conductor, had some words over an article in THE MUSICAL COURIER. Mr. Jonás, whose pugilistic powers have hitherto been latent, resented a rude remark made to a young lady by Zeitz, and calmly punched his head. Jonás is now a hero among the ladies.

THERE came a poor artist to Rossini one day, asking for help, says Mr. Finck, in the *Evening Post*. "What sort of a voice have you got?" "No voice, Signor; I am an instrumentalist." "What instrument?" "The drum, and, if you will let me play to you—" "No, thank you; besides, we have no drum here." "I have brought mine with me." The drum was introduced. "I shall play for you the overture to 'La Gazza Ladra.'" The long roll at the beginning of that prelude was given. "Signor, here are now sixty bars rest, we will pass them over, and—" "I beg you will do no such thing. Pray count them."

WE are glad to read at last a defense of the last movement of the great Fourth Symphony in E minor of Johannes Brahms. This symphony has been so persistently misinterpreted that the writer in the current number of the London *Musical Times* must be a "rare bird" among his contemporaries. On the occasion of a recent Richter concert at St. James' Hall, this critic—we hope it is Mr. Bennett—wrote:

"But it was in Brahms' magnificent Fourth Symphony, and especially in the final Passacaglia, that Richter appeared to tower above all other conductors. He handled this much maligned movement as if to show his faith in the great composer who could conceive such a crushing effort of genius, or to demonstrate before us Londoners the value of a

consummate masterpiece of musicianship at a time when the immature and futile babbling of 'devout' but inexpressibly dull beginners are being exploited ad nauseam. This Passacaglia has been declared 'dead' by certain wiseacres ever since it was 'born,' and yet it seemed never more alive than on this occasion, when we felt convinced that this great piece of music sets a fitting crown upon all that Brahms accomplished in symphonic music—the great music of a great master, written for all times, and not to suit a passing fashion."

IN London *Musical* we found these two paragraphs, separated by several pages. We place them in juxtaposition so as to allow our readers the pleasure of drawing their own conclusions:

"The heading of an article in the *Etude* is: 'Will American composition ever possess a distinctive accent?' If it ever does we hope it will not be anything like the accent America speaks with."

"Mr. Bond Andrews died suddenly on the 27th ult. from heart disease. The deceased, a well-known member of the Savage Club, wrote the music of many of Mr. Chevalier's songs, notably "Alice" (an East End ecstasy), "The Coster's 'Oney-moon," "E Ain't Got the Shadder of a Notion," "The Nipper's Lullaby" and "Our Bazaar."

THE Queen of England does not care for the "dark scene" in "Lohengrin." So the beginning of the act was omitted at the recent Windsor performance. Perhaps Her Majesty once heard Lilli Lehmann sing Ortrud, hence her distaste for the episode.

BELGIUM, they say, is trying to rival Germany in queer law cases. A Brussels Wagnère sued the Theatre de la Monnaie for the money he paid for admission to a performance of "Rheingold," because the lights were turned down according to Bayreuth tradition, and he was thus unable to follow the opera in the libretto, for which he had paid a franc in the theatre. Other Brussels enthusiasts threaten to take pocket lanterns into the theatre so as to be able to read the score.

They are behind the times in Brussels; dark lanterns have been in use in New York for several years.

WE have, so it appears in *Notes and Queries*, been doing the Puritans an injustice. They by no means hated music, as most of us suppose.

Macaulay wrote as if the whole body of Puritans thought it sin to "touch (play) the virginals." The Puritans did; indeed, forbid all amusement on the Sabbath, re-enact Queen Elizabeth's statute against the disreputable street minstrels, and object to the use of the organ in worship; but they did not object to everything pleasant. The organ was in those days used not in the same way as now, either in England or abroad. Thomas Mace, of Cambridge, who was in York during the siege (1644), says in "Musick's Monument" that in York Minster the congregation sang a psalm tune accompanied by the organ, a custom which he had heard of nowhere else. That custom is now universal; but the ordinary use of the organ in the seventeenth century was to add brilliancy to the vocal music sung by the choir, and all possible embellishment by florid runs seems to have been employed.

The Puritans objected to that style of sacred music; and so should we object if it were heard now. The result was a blind rage which led to the destruction of several cathedral organs, and to a law that all organs should be removed from churches; and as this is popular knowledge, it has gradually developed a legend that the Puritans objected to all music, and that the art was prohibited during the Commonwealth. Several musical his-



torians have stated or implied so much, but it is an absolute and unqualified falsehood.

The practice of secular music was in no way interfered with; and not only Cromwell, Milton, Whitelocke, but also Hutchinson and others of the leading Puritans were among the best amateurs of the day. And they were not exceptions. Milton, in "Areopagitica" (1644) writing in Puritan London, says that lutes, violins and guitars were to be found "in every house." Only the Quakers objected to music in itself; and the art was flourishing during the Commonwealth, when more music was published than during the whole reign of Charles I.

THE death of Augustin Daly removes the most picturesque figure in the American theatrical world. Artistically Mr. Daly has been dead for years. His stuffy theatre on Broadway was never the Temple of the Muses, as his admirers fondly fancied. His perversions of Shakespeare, his absurd paraphrases of German comedies, his ridiculous, old-fashioned notions of stage realism gave his competitors an opportunity they were not slow to avail themselves of. Mr. Daly was at heart a clever melodramatist. His first success was "Under the Gaslight," his last "The Great Ruby." For genuine poetic drama or the psychological and realistic masterpieces of the new school, of Ibsen, Maeterlinck and the rest, he had no sympathy. He was an adept in certain "effect" producing pieces. His handling of old English comedy was arbitrary and brutal—all the fine essence escaped him, and, while his devotion to the stage was earnest, he did nothing whatsoever to take it out of the rut of vulgar monotony. Worst of all, he drilled Ada Rehan into a soulless machine. We deplore his sudden death, but do not believe in the sincerity of all of his obituaries.

#### SEVERE ON ARCHER.

PITTSBURG, June 3, 1899.

Editors of The Musical Courier:

DEAR SIR—The enclosed clipping from the Pittsburgh Times of May 27 explains itself. Your readers will be interested in it, but without some explanatory comment they will scarcely be able to appreciate the rebellious spirit which animated Archer's bitter attack on American art in general and local composers in particular.

Frederic Archer is municipal organist of Pittsburgh. He is engaged to give two recitals per week—one on Saturday evening and one on Sunday afternoon—for an annual season of about forty weeks. Toward the close of the season he has been in the habit of combining a lecture with six of the Saturday night recitals.

The lectures have been usually biographical in character, and at these quasi lecture recitals the very meagre audience in attendance is treated to some very unattractive piano playing by the organist, in addition to the organ selections.

As these lectures are very rarely reviewed by the local press, Archer probably never anticipated that his arbitrary poise as musical dictator of this city would reach the observation of the outside world.

The fact is, local musicians have very frequently of late expressed their dissatisfaction with Archer's careless, deceptive, inartistic organ playing. This has undoubtedly reached the latter's ears; hence his descent upon local composers, with the exception of Ethelbert Nevin, whose artistic standing is kindly spared to us. All the other brilliant young men of this city, who are doing their share toward elevating the standard of American musical art, are relegated to a position behind the American negro.

Among the mere "music makers" without talent for composition (according to Archer) are Ethelbert's brother, Arthur Nevin, whose piano suite, fine songs and orchestra suite "Lorna Doone" have drawn universal attention to his talent; Ad. M. Foerster, whose "Faust" Overture was recently played by the Philadelphia Symphony Orchestra; Charles Davis Carter, whose concert overture, "As You Like It," was recently performed at the Philadelphia Manuscript Society orchestra concert, and is on the program of the coming M. T. N. A. meeting, to be held at Cincinnati, and whose concert piece for organ—awarded a prize at the M. T. N. A. meeting two years ago in New York—has been played several times by Archer at his recitals; Fidelis Zitterbart, whose ability as a composer is highly appreciated here; Leo Oehmler, a recital of whose artistic songs at a recent concert stamp

him as a composer of undoubted promise; Luigi von Kunits, whose concerto for violin and other orchestra works have opened a place for him on the program of the M. T. N. A. These and others, Archer proclaims in open meeting, to lack ability as composers.

The early rumble of dissatisfaction with Mr. Archer, which began with the recognition of the fact that he was absolutely incompetent to direct the Pittsburgh Orchestra, and has now reached his organ playing—the faulty character of which is attributed to his almost total neglect of practice—is fast developing into an unmistakable roar of discontent, which, unless Mr. Archer chooses to begin active practice, promises to cause the vacancy of a \$4,000 organ position in this city, which we hope it may fall to the lot of some active, talented American organist to capture.

ED. J. RISCHAR.

WE append from the Pittsburgh Times-Star of May 27, the report of Mr. Archer's lecture:

Mr. Archer, speaking of his lecture, said: "I simply drew the line between music makers and composers. There are only a few composers. The composer must first have inspiration, and out of that will grow imagination and individuality. The music of Handel and such masters is recognizable by a certain individual quality. All the German composers of the present day are mere music makers. They are men who take a proposition in music and work it out on mathematical lines. It is the mere exploiting of a theory. There is nothing to such music. In America music is in its infancy, and the claims that there is an American school are ridiculous. That is something that must be cultivated through centuries. See how long it has taken the other countries to secure what individuality they have. If there is any American music it is that which the negroes sing on the Southern plantations.

"We have few composers, but many music makers. I regard MacDowell as the leading American composer. He has written many excellent things and shows true genius." Mr. Archer then commented on John Philip Sousa, whose music is probably the most widely played and most popular of American composers. "Mr. Sousa," said Mr. Archer, "has written some excellent music, but has fallen into that popular style in catering to popular taste. His only ambition is to make money, and in this his music is successful, but his compositions are not valuable contributions to the music world."

Ethelbert Nevin Mr. Archer classed as the only composer to whom Pittsburgh can lay any claim. "'Narcissus,' probably the most popular thing Nevin ever wrote," Mr. Archer said, "is probably the least meritorious. It is the young man's songs that are his best works. They show individuality to a degree, and follow no particular school but his own." Pittsburgh has many musicians whose works are accepted by publishers, and Adolph Foerster, Fidelis Zitterbart, Leo Oehmler and others have received recognition from the Pittsburgh Art Society. Mr. Archer, while not mentioning any especially, said that all were simply music makers who worked out old theories and that they showed no imagination or individuality. "Many of them," he said, "may be more profound than Nevin, but they do not show the gift of genius."

Mr. Archer also conducted a session with the pianists. Emil Sauer, he said, is probably the best of the reigning pianists, showing sentiment and musicianly ability, and playing with some soul in his work. But the others are merely musical acrobats. Rosenthal, for instance, advertises his rapid finger work. Paderewski cultivates his long hair and is a tremendous success, and then every one must cultivate long hair to be a pianist. The real acrobat, Mr. Archer says, is entitled to credit, for he merely pretends to marvelous agility, but the musical acrobat pretends to be an artist, while vying with the other pianists for speed in executing an octave. The blame has been put on the audience and the managers, Mr. Archer says, but it rests with the pianist himself, who while pretending to artistic achievements draws crowds by astounding speed or beautiful long hair.

The prevailing brand of comic opera and the popular songs came in for a share of the hot criticism. The popular song Mr. Archer calls immoral music. He says it is degrading and without merit, and that the comic opera is just a few popular airs strung together. Any musician could sit down and write the music for such an opera in a short time, he says, and the librettos are absolutely worthless and flat. People go to hear an opera, he said, and say: "Oh, that's good. I can remember that." They remember it because they have heard it before, for the comic opera music is frequently stolen. Victor Herbert, Reginald DeKoven, Stanislaus Strange, Sousa, Englander, Kerker and other comic opera composers have their music sung and played and whistled everywhere. Mr. Archer, however, says that the early operas by Gilbert and Sullivan are the only ones that show merit. They are tuneful and witty at times, but the late harvest of operas are not to be considered as musical compositions.

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Mr. Rischar's remarks on Mr. Archer lose weight because they are more severe than anything Mr. Archer stated regarding those he sees fit to criticize, and he is fit to criticize, for, besides being one of the most profound living organists, he has established the right to be classed as one of the leading music critics living in the United States. In style, in power of expression, in the aptitude to cover a vast ground with epigrammatic condensation, in absolute knowledge of the subject matter, in practical experiences with all schools of music and in theoretical knowledge as well as in the æsthetic of the art, Mr. Frederick Archer is an authority in music no one can despise without endangering the force of his claims.

We refer Mr. Rischar to an editorial in the Third Section of the National Edition of THE MUSICAL COURIER, published in May (shortly before Mr. Archer's lecture was delivered), entitled, "The

American Composer: His Future," and he will find that we agreed in many points with Mr. Archer, even before that lecture was born. There were no such pointed personal references made as Mr. Archer indulged in, but there was so much consanguinity between the two productions that they might have been synchronous, had they not had ten days between them.

When Mr. Archer refers to the negro, he means folksong, and there is no folksong in America which is American except that of the Southern negro. The plaint of the slave has the same color that prevails in the folksong of the downtrodden Hungarian, Russian or Irish. It is the minor key of the world of sorrow, and it has its contrast in the dance and the jig. There certainly could not have been any intention on the part of Mr. Archer to wound the feelings of the white American by showing that a folksong does not exist, even if it originated and remains with the negro. We all know how beautiful those melodies are, and the wealth of rhythm they contain at times surprises us. Our own opinion is that most of their charm is contained in their rhythm.

De Koven's music is either pirated or is downright, brazen faced, impudent rot; rot that is not even conscious of its rottenness. Victor Herbert's music can only flourish where there is no proper conception of the primitive laws of musical form; where the musical idea is fallow and where the musical education has been misdirected. Englander is a copyist. Kerker is an automatic composer of forgotten dance rhythms, revived for the time being. Sousa is a composer endowed most marvelously with the gift of rhythm, and melody flows from his pen in an abundance that seems inexhaustible. Some of the other composers are rarely mentioned and are hardly known. Most of our American comic operas have "horse play" as their pivotal sentiment; they are not operas or operettas; they are brutal, physical combats set to musical accompaniments, irrelevant, injudicious, and so far as art is concerned hopelessly fallacious. De Wolf Hopper, De Angelis, Wilson, Seabrooke and the hero-actors of our American comic opera cannot sing a note, have never studied singing or music seriously and are merely clowns; they are certainly not comedians, for comedy is not an illustration of physical prowess, consisting of screaming, kicking, sliding, knocking, beating, marching, laughing, joking and spouting or gagging. Comedy is one of the highest forms of the dramatic art, considered by some authorities—Lessing, if we are not wrong—as the very highest. We doubt if the average American comic opera singer knows who Lessing or Aristophanes was or is, for as to that they do not know the age of either or the names of the coon songs they composed.

If Mr. Ethelbert Nevin could be induced to work with serious purpose he would shortly excel any of the native composers, for his work shows the inherent musical essence. He has greater freedom of action than MacDowell; he does not pose in his composition; he controls the technic easy and gracefully, and there is thematic invention and much poetry in many of his numbers. But he will not work steadily, although it would not surprise us to find a great composition falling from his pen at any moment. Mr. Archer is right about Ethelbert Nevin.

The Pittsburgh composers are highly gifted, consisting of writers who are far in advance of mediocrities that are much better known. Nearly all of them are more genial (to apply a German phrase) than such composers as Foote or even Chadwick, who has written a large wholesale quantity of music which will never be heard and never should be. The Pittsburgh composer has never had a local boom behind him to put him before the public. Boston publishing houses pushed such men as Foote and Chadwick far beyond their zone, and the



error is already observed in the decadence of the innumerable compositions written by them for the publishers, not as inspirations. Had there been a great Pittsburg publishing house, the Pittsburg composer might also now be languishing for royalties on thousands of unsold copies of compositions written to order, and for that reason we consider the Pittsburg composer better off than the Boston composer. The house of Ditson is responsible for the issuing of millions of miles of printed music which the writers should be ashamed of. The injury American music has sustained through the dissemination of such fearful and horrible abortions cannot be estimated. The science of statistics is helpless in the face of this awful calamity to art, and hence does not open any avenue of escape from the evil by giving us a scientific method of avoidance.

Mr. Archer is up for the moment, and we are therefore not averse to saying that while we differ with many things he says or does, yet when he delivers so many wholesome truths, a few errors cannot prevent us from indorsing him.

#### TOO MANY MUSICIANS IN ENGLAND.

SIR JOHN STAINER SAYS GREAT NUMBERS OF THEM ARE ON THE VERGE OF STARVATION.

(Special Cable Dispatch to the Sun.)

LONDON, June 10.—Sir John Stainer, the Government's chief inspector of music under the Education Department, professor of music in Oxford and former organist of St. Paul's Cathedral, declares that the profession is altogether overstocked and that a serious crisis is at hand. Great numbers of musicians of character and attainments are on the verge of starvation for want of employment. He ascribes this as partly due to the fact that the profession is becoming fashionable.

Of the young people who are flocking to the profession in crowds a vast majority have not the most remote chance of even moderate success. He declares that hardly half a dozen composers in England can live by writing music. He himself had tested about 15,000 voices in the past thirteen years, and discovered perhaps twenty-five first-rate ones in that number. He says that nobody, unless exceptionally endowed, should think of the musical profession as a career unless prepared to become a teacher as well as a performer.

THIS paper has, for several years past, indicated the path which the English musician should follow to avoid starvation, as Sir John Stainer calls it, and recently Villiers Stanford and Dr. Mackenzie have been making some efforts to organize a movement for the support of a native opera.

England suffers from the very disease that has fortified itself in the musical body here; the foreign opera, high priced singer, Patti being a lurid evidence of the extent to which a whole nation will go to sustain a rich old woman with large fees to hear the wreck of her voice, while its own singers will die off through the defiance of the law of natural selection. In another ten years Sir John Stainer will not be able to find five fine voices among the English. His own friend, the great Dr. Clark, in summing up a law of Huxley's, said that a function of the system that is neglected must die. There is no reason whatever why an English boy or girl should devote time in developing the voice, for as an English singer there is no opportunity for a distinguished career in the face of the adulation bestowed upon Patti, De Reszkés, Calvés (who is not a great singer), Alvarez, or any other foreigners, and who win because they are foreigners.

This overgrown, toady town of New York last season spent one million dollars on a lot of foreign singers who gave miserable performances of opera with poor chorus, bad orchestra, no effort at mise-en-scène and no rehearsing, and spent \$150,000 on all the Symphony and Philharmonic concerts and the classical, educational and artistic productions. Another season like it and New York will be musically bankrupted.

Having no opportunity to earn money in concert or operas the English musicians sing and play for nothing at thousands of "at homes." This destroys their professional standing and exiles the musical

profession from professional ranks. When a profession gives its services free of charge it eliminates itself; it ceases to exist as such, and its homogeneous force ends. The individual musician, having no moral support in the shape of a professional basis, must depend entirely upon the effect he can produce as a phenomenon. He must be sensational if he is not professional, provided he proposes to live. This is the very tendency which professional practice not only discourages but forbids, but as there can be no esprit de corps where there is no profession in an artistic or scientific career, there is no appeal to a higher court, and all the English as well as the American musicians "go as you please."

The schools of music or colleges in England and here issue degrees and diplomas, but no musicians of standing will make use of the titles bestowed, because there is no professional standard which creates or indorses the sources whence the titles come. These institutions are also "go as you please" and are viewed with disdain and frequently with disgust by the high salaried visiting opera singers who will never study or sing an English or American composition and who know none. There is no professional force that can inspire the foreigner with concentrated national effort; there is no professional pride that will resent the insult and the studied rejection of the native function which signifies an opinion on the part of the foreigner that it cannot even exist.

The critics are thoroughly *en rapport* with the foreign opera star, whose immense financial resources, drawn from America first and then from England, are utilized to inspire the critic with hopes of certain advancements, through the influence of the powerful star, among the social powers in either or both countries. Corruption, with the pestilence that follows in its wake, flows from this system, which is intensified and entrenched through the press agent of the individual star used daily as the go-between that operates between the singer and the critic. Bonds of personal friendship are established, and the foreign singer not only influences the criticism on his own performances, but inspires those that are written on the performances of the native English or American singer (as the case may be), who is always assiduously patronized, which means sacrificed. Krehbiel, of the *Tribune*, is the worst specimen of that class of lick-spittle critics who has done more to injure the future chances of American music and musicians than any ten critics. The situation has reached a point where it can be designated as a national abomination, which would become invulnerable were it not for the efforts of this paper, which is going to destroy the whole foul fabric of foreign opera intrigue.

There will be no salvation for either England or America until the musical people insist upon their professional standing and until they so conduct themselves that their professional conscience is recognized. They must be proud of being musicians, and must not degrade their profession by playing or singing or composing free of charge—as advised by us to that effect over and over. They must enforce a spirit of nationalism in the work of the younger people, based upon a conscientious study of the classics and a careful training here at home. The quartet, the trio and the symphony must be cultivated as well as the great songs of the masters; and the opera must be put aside until it is produced artistically as an ensemble, as a work, and not as a means to exploit some high salaried, overpaid, foreign singer who is here or in England merely for the money that is in it for him and his associate, the manager.

These are some of the common sense rules to be pursued, and a few years under such auspices will show Dr. Stainer in England and similar observers in America that there is a future in music in both countries.

#### THE INDEFINITE IN OPERA.

ALTHOUGH dates have been announced by the opera management for its proposed tour-née during the early fall to the Pacific Coast and some intervening cities on the return, yet the uncertainties of individual contracts representing the fulfilment of certain stipulations with those who, in the various cities, must participate in the financial risk, make the contemplated tour indefinite at the present writing.

We have reached a crisis in the opera question, and an inevitable one. As we have frequently reiterated, the people have been educated not to hear opera, but to look at the singers and stars as interesting individuals, whose home life, private affairs, personal conduct, and whose relations with the modern system of advertising have made them cynosures of the public gaze. People go to the opera who have a very hazy and indistinct idea what it all signifies, and they leave it in a state of mental perturbation somewhat akin to that of a Sioux Indian who suddenly finds himself in a drawing room car. The novelty of the sensation is striking and produces a temporary intoxication, and all they remember after they go out is the dress that the singer wore, or the calves of the tenor or similar other fashionable and anatomical phenomena. The bulk of the fashionable operagoers here have not the first intellectual conception of the differences between opera principles and the music drama of Richard Wagner. There is no distinction possible, because there is no intelligent basis to operate on.

The star system has gradually produced this state of affairs because it has misdirected the mind on the question of the opera. It has centralized it and fixed it upon the star, and the opera and what it really and truly signifies are not even secondary considerations. They are more a means to an end, the end being the star, and that means the end of opera.

Now these Western people want to look at Jean de Reszké. Jean is a first-class business man and sport. Grau fooled the people of Chicago last season by giving them the notion that De Reszké would not sing in this country at all, and hence he could not be expected to sing in Chicago. The Chicago people swallowed the bait, and then Jean came over after all and sang in New York and in Boston and in other cities.

Now the Western speculators cannot sell the opera season in their respective localities without Jean in the prospectus, and of course Jean will not go West, and so it is again stated that he will not come to America at all, and then after the game has been played on the Western people, Jean will come over and sing here about fifty times at \$2,500 each time, which in one season represents more than he can make in his whole lifetime on the Continent of Europe. It is remarkable to observe how often this thing can be done.

The cablegrams assert that in an interview De Reszké says that he will sing either in St. Petersburg, Vienna, Monte Carlo or Paris. This is what the gamblers and racing people call a bluff, and amounts to just as much as the proposed appearance in Bayreuth some years ago, which was never even contemplated, just as little as the proposed new opera scheme in Paris, or the great School of Music in the Place Vendôme, last year. All those rumors and interviews were mere fabrications.

The dates announcing the appearance of the opera in the West represent merely the dates that give the option for the theatres and opera houses, but this is usually the case in speculative public amusement enterprises; namely, the manager secures an option in order to establish a route.

Mr. Grau must of a necessity do this before he can fix a definite plan. Of course he has great difficulties to contend with in the handling of mercurial opera singers, who, by means of a system of puffery in the daily papers, are gradually becoming so exorbitant in their demands as stars that the whole



system of foreign opera must collapse within itself, as it inevitably does in recurring cycles. Mr. Grau is merely a symbol representing the present cycle, as he at one time was the symbol when it collapsed. One of these days, when it isn't as it is now, it will be different.

#### COVENT GARDEN.

MR. J. F. RUNCIMAN, the music critic of the *Saturday Review*, of London, trains his big guns at the flimsy business management of Covent Garden. Mr. Runciman, who is nothing if not in earnest, simply laughs at Grau's flimsy pretenses to raise the wind. Here in New York, clever, brilliant New York—New York, the musical "jay" city of the country—the foolish public pays seven dollars to listen to a sorry performance of "Les Huguenots" by a bundle of burnt-out "stars." Not so in London, where an Englishman looks twice at a sovereign and resolves to get its musical equivalent. But let Mr. Runciman have his say:

"Covent Garden continues to prosper, artistically if not financially. For my part, the empty stalls on the thirty-shilling nights seem highly satisfactory. Opera in London was dear enough when one had to pay a guinea for a seat; and it was pure greed that made the Syndicate raise its prices 50 per cent. Besides, so little does this Syndicate think of the public which supports it that it permits little gangs of adventurers to buy up a large part of the house in the hope of selling at a premium. Therefore I must admit that I laughed a laugh of sheer delight when I saw the half-deserted theatre at the 'Dutchman' performance on Tuesday; and it is to be hoped that the Syndicate has learnt a lesson. To call the Wagner nights special Wagner performances and raise the prices was simply a very clever attempt at imposing on the public; and Mr. Higgins and Neil Forsyth knew it. Now that they are found out, let us hope they will see the error of their back ways. I shall be sorry if they ruin the season by keeping up the sorry game, for the Wagner performances have been excellent."

All sorts of rumors are afloat about the row with the De Reszkés. The *Evening Post* last Saturday printed the following cablegram. John must have been in a tart humor when he thus spoke:

"Jean de Reszké repudiates the report set afloat that he intends to retire from the stage. He said last night: 'Why should I? I, so far, have been unable to promise Mr. Grau my co-operation in his next American operatic campaign, and folk with plenty of time to mind other people's business jump at the conclusion that the refusal of an engagement amounts to a definite retirement, but I intend to sing to please myself, and where I please. My choice for the coming winter lies between Vienna, Monte Carlo, St. Petersburg and Paris.'"

MIL PAUR, the conductor, leaves for Havre on the Touraine on Saturday. He will visit Paris and then go to his mother's home at Vienna, and subsequently attend some Bayreuth performances. As the examinations of the National Conservatory begin on September 18, he must be in the city at that time. There is nothing definite to state regarding his opera engagement.

FREDERIC H. COWEN, the eminent English composer and conductor, one of the leading contemporaneous musicians of Great Britain and an artist of acknowledged rank in Europe, graced these shores on Saturday by arriving here on the Campania from Liverpool. Mr. Cowen left for Toronto and Montreal, where he supervises some of the examinations of the music schools, and will return on the Campania on Saturday. He will have no time to examine into our musical conditions, which is to be regretted because of his authoritative standing.

#### THIRD SECTION

### National Edition.

THIS third section of THE MUSICAL COURIER National Edition can be found on all news-stands. Bound volumes of the First, Second and Third Sections in one will be delivered on and after May 22, on receipt of Five Dollars.

#### THE WAGNERIAN ILLUSION.

##### No. III.

LET us examine the questions coolly.

They give us as new, or rather as renewed from the Greeks, the idea of the perfect union of music, mimic and the decorative resources of the theatre. A thousand pardons, but this idea was always the base of opera as long as it has existed; it may have been carried out badly, but the intention was there. It was not always carried out so badly as certain persons affirm, and when Mlle. Falcon played "The Huguenots," when Mme. Malibran played "Othello," when Mme. Viardot played "The Prophet," emotion reached its climax. We were terror stricken at the bloody scenes of the Saint Bartholomew, we trembled for the life of Desdemona, we shuddered with Fides when she recognized in the Prophet, surrounded with all the pomp of the Church, the son whom she thought dead—and we asked no more. Richard Wagner has "restamped art in his own image"; his formula has realized in a new and powerful fashion the intimate union of the different arts which together constitute the lyric drama. Be it so. Is the formula a definite one? Is it the truth?

No. It is not, because it cannot be so, because it is impossible for it to be so, because if it were so art would attain perfection, and that is not in the power of the human spirit.

Because if it were so art henceforth would only be a collection of imitations condemned by their very nature to mediocrity and inutility.

The different parts of which the lyric drama is composed will tend unceasingly to a perfect equilibrium without ever arriving there, through the always new solutions of the problem.

A little while ago we would willingly forget the drama to listen to the voices, and if the orchestra took it into its head to be too interesting we complained of it and blamed it for diverting our attention.

At present the public listens to the orchestra, strives to follow the thousand interlacing figures, the flashing play of the sonorities; for this it forgets to listen to what the actors on the stage are saying and loses sight of the action.

The new system annihilates almost completely the art of singing, and boasts of doing so. Thus, the instrument par excellence, the only living instrument, will be no longer charged with the task of uttering the melodic phrases; this will be assigned to the others, to instruments made by our hands, pale and awkward imitations of the human voice that will sing in its place. Is there not here something absurd?

But to proceed. The new art, by reason of its extreme complexity, imposes on the performer, and even on the spectator, extreme labor, efforts at times superhuman. By the special pleasure arising from a hitherto unheard of development of the resources of harmony and instrumental combinations it engenders nervous excitations, extravagant exaltation, quite beyond the goal that art ought to prepare for itself. It mounts to the brain at the risk of throwing it out of equilibrium. I do not criticise; I simply state a fact. The ocean over-

whelms, the lightning kills; yet the sea and the hurricane are no less sublime on that account.

Let us proceed further. It is contrary to common sense to put the drama in the orchestra, for its place is on the stage. Shall I confess that in this case it is quite a matter of indifference to me? Genius has its reasons, which reason does not know. But this is enough, I think, to prove that this art has its defects like all the world; that it is not the perfect art, the definitive art, to attain which we need only raise a ladder.

The ladder is there always. As Hugo says: "The first rung is always free."

##### No. IV.

Hugo makes a picture of men of genius, and it is curious to see how naturally it applies to Richard Wagner; one would think at times that he was tracing his portrait.

"These men climb the mountain, enter into the clouds, disappear, reappear. We look out for them, we observe them—the route is rough, the cliff is forbidding; he must make his ladder, cut the ice and ascend, cutting steps in the slope. Men of genius are outré."

"Not to expose oneself is a negative perfection. It is grand to be attackable."

"There is some truth in the reproaches made to great souls. The strong, the great, the luminous, inflict wounds. Your intelligence—they surpass it; your imagination—they blind it; your conscience—they question and scrutinize; your heart—they break it; your soul—they carry away."

So, great like Homer and Æschylus, like Shakespeare and Dante—granted; a great genius, but not the Messiah. The times of gods have passed.

This would scarcely need to be written if there was not, under this illusion, snares and dangers.

Danger of imitation, to begin with. Every great artist contributes new methods; these methods become public property; everyone has the right, the duty to study them, to profit by them, but imitation ought not to stop here. If one follows the model step by step, and dare not diverge, we condemn ourselves to impotency; we shall never produce anything but artificial works, without life, without extending influence.

Another danger is to imagine that art has made a clean field, a tabula rosa, that it begins a quite new career, and has nothing to do with the past. This is very much as if one should advise cutting away the roots to make a tree grow. Serious study is impossible without respect for and culture of tradition.

"Tradition is a force, a light, an education. It is the storehouse of the most deep-set faculties of a race. It assumes the intellectual solidarity of generations through time. It distinguishes civilization from barbarism. We reject its services, we depreciate its teachings, and then, strange to say, we plunge into imitation of strangers. But in imitating we lose our natural qualities, and succeed only in giving their defects. We have ceased to be clear, like a good Frenchman, in an attempt to be profound as a Norwegian, or sentimental as a Russian. We have succeeded only in being obscure and tiresome, and under the pretext of injecting into our literature more beauty and life, we have composed books which, lacking both, lack also old national traditions of movement, of order, and of good sense."

Thus speaks an eminent man, Charles Richet, who probably scarcely thought of the questions that occupy us, when he wrote his article on "Literary Anarchy." We might write another on "Musical Anarchy." Unfortunately, a young man is actually persuaded that rules ought to be flung to the dustbin, that he must make rules for himself, according to his own particular temperament; they return to the savage state of music, to the times of diaphony;



some of them write formless things, such as the noises that children make when they place their little paws, haphazard, on a piano keyboard.

Richard Wagner did not proceed in this fashion. He ploughed his roots deep into the soil of the schools, into the nourishing soil of Bach, and when afterward he made rules for his own use, he had acquired the right to do so.

Another danger is that to which are exposed Wagnerian critics of little information—there are some—who will know no music but that of Wagner, ignoring all the rest, and abandoning themselves, in the absence of subjects of comparison, to bizarre judgments, becoming extatic about futilities, marveling at the commonest things.

Thus a would-be serious writer one day informed the leader of an orchestra, to whom he gave lots of advice, that in "the music of Wagner, crescendo and diminuendo signified augmenting and diminishing the sound." This is like telling a reader of Molière that a period placed after a word signified that the phrase was ended.

A very amusing anthology could be made of the errors, the nonsense, the farcicalness of every kind which flourish in Wagnerian criticism beneath the eyes of the innocent public.

I leave this subject to the care of others who are less occupied.

C. SAINT-SAENS.

#### WILL OUR FAT BOY RETURN?

JOHN DE RESZKE'S fondness for Dickens has gained for him in London the name of the Fat Boy. His favorite horse, which recently won the Moscow Derby, is called Pickwick, while Willy Shoot the Chutes is familiarly addressed as "Samivel," possibly because, like Weller, Jr., he is inordinately fond of the "Widders"—widows that sing in the night and earn big money. But the question that exercises us is, whether our Fat Boy—John measures sixty around the waist—will return to us next season? Elsewhere he is reported as petulantly observing that he can sing at Vienna, Monte Carlo, Paris and St. Petersburg. So you may, John, so you may; but you won't if you can help it. In any of the cities you mention you may earn a thousand francs a performance—perhaps; here we need you badly, for so reckless of money are we that we pay you six times more. You come high, but, like the Waldorf Hyphen Astoria, we must have you!

Rumors are thick as comets in season. One well misinformed sheet declares that John will open with Grau's aggregation in Cincinnati next November. Others swear the trip to the Pacific Coast is off. If John won't go, there'll be no show. Worst of all is the denial in last Saturday's *Mail and Express* by the Honorable "Tod" Sloan, the jockey-virtuoso, that he ever called on you. Read this paragraph and howl. The Fat Boy and Sloan. What a team of artists!

"Then again there is that frightful canard about my calling to see Jean de Reszké. I am represented as asking the clerk at the desk whether or not 'Gin Ricky' is in, and then adding that I refer to M. de Reszké, and I am supposed to appear before him with the information that I had brought a lot of my photographs for him, as I know that he was aching to get his hands on them. What rot! One might almost say what tommyrot!"

Yes, indeed, Mr. Sloan; what tommyrot!

Mr. Gildemeester.

P. J. Gildemeester, with Steinway & Sons, will hereafter be associated with the house of William Knabe & Co.

Elliott Schenck has left town, and is spending ten days in Pointfret, Conn., on his way to his new country place at Northeast Harbor, Me. Mr. Schenck has planned a very busy summer for himself. He is engaged on several compositions which he hopes to complete, besides spending seven weeks at Willow Grove conducting the New York Symphony Orchestra.



#### LITTLE WHITE ROSE.

Little white rose that I loved, I loved,  
Roisin ban, Roisin ban!  
Fair my bud as the morning's dawn.  
I kissed my beautiful flower to bloom,  
My heart grew glad for its rich perfume—  
Little white rose that I loved!  
Little white rose that I loved grew red,  
Roisin ruad, ruad!  
Passionate tears I wept for you.  
Love is more sweet than the world's fame—  
I dream you back in my heart the same,  
Little white rose that I loved!  
Little white rose that I loved grew black,  
Roisin dub, Roisin dub!  
So I knew not the heart of you.  
Lost in the world's alluring fire,  
I cry in the night for my heart's desire,  
Little white rose that I loved!

—DORA SIGERSON.

THIS gifted Irish poet is, in private life, Mrs. Clement Shorter. The Kail-Yard, yes, even Kipling, is beginning to pale in London before the Irish Renaissance. "I hear the grinding of the Swords," as Vance Thompson says. "The Irish will get their dues!" says the Shan Van Vocht. The Deity is believed—in and around Limerick—to favor the race.

Apropos of Kipling, I hear that his Hebrew admirers intend founding a holiday in his favor. Of course it will be called Yom Kipling!

Henry Wolfsohn cables me that Vladimir de Pachmann has been made rear admiral by the Emperor of all the Russias. I suppose he cried aloud, when he heard the news, "A sale, a sale!"

This has never seen print before—at least in its new orchestration. A Hebrew peddler was summoned before Magistrate Bool. He had no license. "What's your name?" said the man of law.

"Yan Kely Kohn." "What's your profession?" "I'm a peddler, Chudge." "What's your religion?" The man with the lengthy whiskers looked about him. Not a smile sat upon the faces of the attendant policemen. Then he stealthily regarded the judge as he answered, in the monotone of Essex street:

"I'm a Christian Scientist, Chudge; but don't you gif it away!"

Yes, Clorinda Wildtunes, I purpose giving dear old Chopin a long rest this summer. But because thou art virtuous and play sweet ragged times upon a melodeon, do not imagine that there is no one who cares to work fingers in the exquisitely tortured studies of Frederick the Great—of Poland.

In my copy—a first proof one, corrected by the hand of the composer—my name is written in lead pencil and the composer's name in ink. "Harry Rowe Shelley lent Xaver Scharwenka his fountain pen. Hence the difference. The concerto—for it is Scharwenka's third piano concerto—furthermore bears this legend: "First appearance in Steinway Hall. Down." This pleasing postscript refers to the place of performance, which was "down" in the cellar of Steinway Hall. Scharwenka, like Lazarus raised from the dead by the newspapers, tried his new work on eight "dogs"—begging their pardon for the theatrical slang. They were Rafael Joseffy—to whom the concerto is dedicated; Charles F. Tretbar—I have two of his new Dupont photo-

graphs, they are most artistic; August Spanuth, who played the second piano part; F. E. Meyer, Louis Blumenberg, Dr. Schueler, Harry Rowe Shelley and the "Raconteur." Scharwenka was in high spirits and played as I never heard him before. He has been playing in public in England, and on the Continent, and his fingers and wrists were most responsive. Naturally every man ought to be able to interpret his own music. But some cannot. Xaver Scharwenka can. He did. His octave playing was phenomenal and he made most effective the last movement of his concerto. The work is in the key of C sharp minor. The first movement is the best—architecturally speaking; the last is more fascinating. It is Scharwenka, romantic, impulsive, brilliant, poetic Xaver. This first movement is big—there is no better word. In the matter of formal workmanship it is far superior to his B flat minor concerto. It is not so episodic, is better worked out, and, while there is no scherzo—isn't the one in the first concerto a rhythmical delight?—the dash of the finale and the beautiful second subject—Henselt in color and architectonics, but Scharwenka in its stunning climacterics—are compensating clauses. It is young music. Heavens! how does Scharwenka manage to remain so youthfully ebullient, so hopelessly, recklessly romantic?—and the moon rises in the romanze, nightingales sing, and all the old illusion of passion—alas! such a charming cosmical illusion—is evoked. The opening *maestoso* is Polish—it has all the heroic glamor of the Slav. I will not deny that I caught glimpses of Liszt, Chopin and even Wagner, as the rout of tones whirled by. But every page is signed X. Scharwenka, and is safe to predict that, in the hands of a virtuoso of authority and big muscles this work will be the most popular of the *Ritter-Pianist*. It is published by Breitkopf & Härtel.

Scharwenka sailed last Tuesday. On the same steamer was the Hon. August Luchow; Prof. S. S. Sanford, of Yale; Heinrich Conried, of the Irving Place Theatre, and—last, but never lost—Mr. Amsel, who took his celebrated vocal method, to give it the saline benefit of a sea voyage. This method, so I am told, has ribs and breathes like a child.

Victor Herbert's band serenaded Mr. Luchow on the steamer, and Judge Charles H. Lellmann made a farewell address. It was a gay, sad leave taking.

Attracted by piano playing in Mr. Albert Ross Parsons' room in Steinway Hall, I listened to a brilliant performance of his paraphrase of Liza Lehmann's "The Lion and the Lizard"—it ought to be "Liza-rd"—from "In a Persian Garden." It is a most effective piano piece, suitable for the concert room. It is inscribed to that sterling American pianist, Mr. William H. Sherwood. Mr. Parsons has also composed a "Humoresque a la Tarantelle" which begins in the simplest possible fashion and ends in a genuine *bravura* frenzy. But I called on this estimable gentleman to find out all about his "New Preludes and Exercises of Chopin." The title has a tantalizing, even appetizing ring, has it not? A year ago I wrote of Isidor Philipps' studies, built on various passages selected from Chopin's works. The objection Joseffy urged against all experiments of the sort was the absence of opportunity for the exercise of endurance. The figures were too brief, the food, so to say, too highly peptonized for nutritive purposes. Now Mr. Parsons believes that there is a technical *nub* in every one of the Chopin studies—still harping on the studies you see—and so he has built up, by the negative process of elimination and compression, a series of preludes which are ingenious, useful and every one retaining the musical idea. A glance at the volume discovers the editor's pedagogic genius, his happy faculty for pinning down the exact group that puzzles and



bewrays the fingers of the neophyte. The idea is the outcome of years of teaching. I need not say I commend it. Dr. William Mason does so, and that suffices. These preludes may be had directly of Mr. Parsons at Steinway Hall.

Let me, while I think of it, add to my list of Chopin editions. Wilhelm Speidel has prepared one for Cotta. To the list of books about Chopin a very interesting one by Eduardo Gariel must be mentioned. It is written in sonorous Spanish—surely the loveliest language on the planet—and is called "Chopin. La Tradicion de su Musica." It is published in Mexico. The book is a curiosity, for it is the first ever written in Spanish about Chopin. Signor Gariel—who writes most idiomatic English in his letters—treats Chopin from the "pianistic" as well as the musical point of view. Here are new, clever ideas in these essays, the G minor Ballade receiving a most exhaustive consideration. There is also a very lively controversy between the author and Signor Melesio Morales, which first appeared in the columns of *El Tiempo*, September, 1893. I shall refer to this brochure again.

The latest *Bibelot* from Portland—"Mosherland," they now call it—is Walter Pater's exquisite essay on the "Demeter and Persephone" myth.

Being a mere reporter of things musical I fear I have no right to explain my actual position in the Brahms matter. Besides, no one cares a rap in hot weather for anyone's position—so long as it is near a hammock and something cool to swallow. Yet I cannot forbear remarking that I never joined the name of Brahms to Bach's and Beethoven's. Von Bülow did that. I did write that Brahms was not knee high to Bach or Beethoven, at the same time praising him highly. Wherefore then am I accused of inconsistency? I see the clay feet of my idol, yet this same idol is the only one since the Beethoven died who may be bracketed with that mighty name. At least that is my belief. Brahms is a great man and still a pigmy compared to Bach and Beethoven. Now, is my meaning clear, all ye of the clashing clans?

Who would you dare mention in the same breath with Brahms as a master of the symphony? Mendelssohn? A water colorist. Schumann? a miniaturist. Berlioz? Fie! Liszt, Tchaikowsky, Richard Strauss, Bruckner? No one of these four wrote symphonic works with symphonic themes. They are programonists, dramatists, psychologists and experimenters. But they are not masters of absolute music—not as I conceive music. Brahms is. He is not Bach or Beethoven, yet may his name be linked without impropriety to these two. *Evening Post* please copy.

Mr. Maurice Arnold was a Dvorák pupil at the National Conservatory. I have just read with pleasure his Sonata in E minor for violin and piano. It is a most promising specimen of what a young American composer can do when subject matter and treatment are happily mated. Mr. Arnold has dynamic force as well as harmonic ingenuity. In matters of form he is apt to give his steeds plenty of rein, and when I tell you that this sonata actually sounds American you will understand that the divinity that hedges the sonata is not always treated conventionally. There is rich, rhythmic life and

ideas in the first and last movement, and the *andante* is full of musical feeling. There is workmanship, a tendency to self criticism, excellent taste in writing for the two instruments—the composer confesses to favoring the violin—and I will be glad to see the MSS. in print. It is, I believe, to be printed in the fall.

For summer reading I can recommend no sweeter, more delightful book than Maurice Hewlett's "The Forest Lovers." Of course books of this sort are make believe. All attempts to evoke a romantic past, a past that never existed, are in the nature of literary virtuosity. Hewlett is a master of the art of narration. His "Earthwork Out of Tuscany" is as wonderful a rehabilitation of certain phases of the Renaissance as Walter Pater's "The Forest Lovers" is a brave, a joyous tale.

Mr. Vance Thompson, well known to readers of THE MUSICAL COURIER, will soon publish a book about modern French and Belgian poets and prose writers. Mr. Thompson is a master of his theme and of his mother tongue. His studies are bound to be charming and fruitful.

"Masques and Mummies" is a volume of essays that will surely be read, much discussed and bitterly criticized. The author is Mr. Charles Frederic Nirdlinger, a writer of polite, graceful, forceful English, and a hearty hater of the sham of the theatre, the shamming mummer and the low standard current theatrical productions. Mr. Nirdlinger is a fearless newspaper man, a dramatic critic who is sometimes cynical as to the verities of his profession, and above all a charming *causeur*. The range of these essays is wide and the points of view many. They are distinctly literary in tone, despite the occasional asperities of temper. In one instance the writer's fantasy is admirable. I refer to "The First Mrs. Tanqueray." Ibsen, Belasco, Rostand, all the modern "lights" of the stage are discussed. The book is violently contemporary. Yesterday jostles to-morrow in its pages. I sincerely wish that in the Marginalia that Mr. Nirdlinger had printed the names of the actors and actresses he criticizes. It would furnish piquant reading, even if it clashed with his notions as to the rightful anonymity of the profession. "Masques and Mummies" is the theatrical book of the year.

I suppose that "Jim" Ford had a slight attack of heart disease when he heard of the Harper-McClure coalition. I look with anxious interest for the next instalment of "The Literary Shop."

During Kipling's illness Henry James was one night riding home in a cab from his club in London. The news had just come that the crisis was past and the great writer on the road to recovery. As he stepped out on the sidewalk Mr. James handed the paper he had bought to the cabman. "Kipling's all right," he said. The cabman took the paper, and leaned down with a puzzled look on his face. "I don't seem to know the name o' the 'awse," he said.

Scalloped Oysters.—Select firm, plump oysters and scallop them evenly and neatly with a pair of sharp scissors. Now, with a needle threaded with pink silk, if for a pink tea, or blue if you wish Blue Points, work a buttonhole stitch round the scallop.

When finished, press carefully on the wrong side with a hot iron.

Shirred Eggs.—Carefully remove the shell from a fresh egg, and hold the white and yolk firmly in the left hand. Now, with a fine needle and thread, gather the material in straight rows about half an inch apart. Draw up to the required fullness and fasten neatly the ends of the thread.

Snow Pudding.—Take about four quarts, say four and a half, of fresh snow. Wash in several waters and put it to soak in hot water over night. In the morning knead it up and set it by the fire to rise, add some melted glue, and set aside to cool.

Chicken Patty.—This dish is a lost art, as Patti is no chicken.

Egg Plant.—(See incubator.)

This was in *Puck*. I reprint it for Patti's sake.

Colonel Higginson, of Boston, talked with the late James Russell Lowell, December 28, 1888. Among other names Browning's was mentioned. Read this note: "Said that Browning had a good deal of jealousy of Tennyson, whereas Tennyson was too absorbed in himself to be jealous of Browning. B. has Jewish blood, but will not admit it. [I asked his reasons for thinking B. Jewish.] No one who has studied his face can doubt it. He used in one case a Hebrew line, then cancelled it in a later edition. Besides if you dine with a Jew in London you are sure to meet Browning." [These arguments seemed to me quite insufficient.]

Why insufficient? It is well known in London that Robert Browning's father was formerly named Breuning, and that he was in the employ of Baring Brothers, bankers, for over a quarter of a century. And then there is the internal evidence of the poems. The subject is worth investigating. Jacques Mayer, please take heed!

#### Teachers' College Glee Club.

THE seventh concert of the Teachers' College Glee Club took place last Wednesday evening. The club was assisted by Miss Martha Hofacker, soprano; Miss Edna Stern, contralto; Robert McKeon, tenor; S. P. Veron, bass; Franz Kaltenborn, violinist, and H. Beyer-Hané, violoncellist. G. Viehl conducted, and Miss Emily Bawden was the accompanist. The program follows:

Heather Bells.....	Abt
The Lotus Flower.....	Rubinstein
Andante, Expressivo (Second Concerto).....	De Swert
Madrigal.....	Mr. Beyer-Hané.
Echollid.....	Harris
Tell Me Where Is Fancy Bred?.....	Miss Hofacker.
Lullaby.....	Callcott
Maiden's Song.....	Glee Club.
Peer Gynt Suite.....	Fach
Where Blooms the Rose.....	Meyer-Helmund
Schwanenlied.....	Grieg
Air.....	Kaltenborn, Beyer-Hané and Viehl.
Tarantelle.....	Where Blooms the Rose.....
A Gipsy Fair.....	Clayton Johns
Seupser.....	Schwanenlied.....
Minnelied.....	Miss Stern.
Cardas.....	Mr. Beyer-Hané.
Eventide.....	Glee Club.
	Soar
	Minnelied.....
	Soar
	Misses Hofacker and Stern, and Messrs. McKeon and Veron.
	Accompanied by the composer.
	Hubay
	Mr. Kaltenborn.
	Marzials
	Glee Club.

The work of the club was commendable, and Mr. Viehl conducted admirably. Franz Kaltenborn and Beyer-Hané were at their best and made a good impression upon the large audience. The two quartets for mixed voices, by Louis V. Saar, cannot be praised too highly. They were sung effectively by four of Madame Lankow's pupils—Miss Martha Hofacker, Miss Edna Stern, R. McKeon and S. P. Veron. The composer at the piano inspired the right mood and sentiment.

## The National Conservatory of Music of America,

(FOUNDED BY MRS. JEANETTE M. THURBER)

128 East Seventeenth St., NEW YORK.

INCORPORATED IN 1885, UNDER THE LAWS OF THE STATE OF NEW YORK, AND  
CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES.

#### SUMMER TERM from MAY 1 to AUGUST 12.

The regular annual entrance examinations of the fifteenth scholastic year begin September 18 next. Here is the schedule:

Singing—September 18 (Monday), from 10 A. M. to 12 M.; 2 to 5 P. M. and 8 to 10 P. M.  
Piano and Organ—September 19 (Tuesday), 10 A. M. to 12 M. and 2 to 5 P. M.  
Violin, Viola, Cello, Contrabass, Harp and All Other Orchestral Instruments—  
September 20 (Wednesday), 10 A. M. to 12 M. and 2 to 4 P. M.  
Children's Day—September 23 (Saturday), Piano and Violin—9 A. M. to 12 M.



THE MUSICAL COURIER,  
86 GLEN ROAD, ROSEDALE, TORONTO.  
June 9, 1899.

**H**AVERGAL COLLEGE, in this city, was the scene of a brilliant assembly on the evening of June 2, when Miss Knox, the lady principal, invited many musical and literary people to a reception and to hear the following well arranged program:

- |  |            |
|--|------------|
| Piano duet, Spanish Dances.....  | Moszkowski |
| Miss A. Sheppard and Miss G. Polson.   |            |
| Solo and chorus, Lovely Rose.....  | Vincent    |
| Solo, Miss A. Sheppard.  |            |
| Song, May Morning.....   | Denza      |
| Miss E. Spier.   |            |
| Piano soli—  |            |
| Prelude.....   | Chopin     |
| Melodie.....   | Moszkowski |
| Miss G. Perry.   |            |
| Cantata, The Flower Pilgrims.....  | Redhead    |
| Piano solo, Sonata in F (Allegro, Allegretto).....                                   | Mozart     |
| Miss M. Crampton.  |            |
| Song, The Bird and the Rose.....   | Horrocks   |
| Miss B. Smith.   |            |
| Gipsy chorus, Of Spain We Sing.....  | Vincent    |
| Vocal duets—   |            |
| The Angel.....   | Rubinstein |
| The Wanderer's Night Song.....   | Rubinstein |
| Miss C. Fitzgerald and Miss B. Smith.  |            |
| Song, Hosanna.....   | Granier    |
| Miss A. Sheppard.  |            |
| Violin solo, Obertass.....   | Wieniawski |
| Miss Paterson.   |            |
| Chorus, Make the Car of a Golden King-Cup.....                                       | Costa      |
| Miss A. Sheppard, Miss C. Fitzgerald, Miss M. Little, Miss M. Fortin, Miss G. Perry. |            |
| Song, Roses of June.....   | Lane       |
| Miss C. Fitzgerald.  |            |
| Song, Welcome, Lovely Spring.....  | Coenen     |
| Miss B. Smith.   |            |

Among the musical instructors present were Dr. Albert Ham, musical director; Miss Ida I. Field (sister of H. M. Field, of Germany), Miss H. Martin, Mus. Bach., and Miss Florence Graham. Havergal Hall is fortunate in having talented music students and an excellent staff of teachers, concerning whom THE MUSICAL COURIER will frequently have occasion to speak. The audience was an enthusiastic and appreciative one, and the choruses, conducted by Dr. Ham, deserving of special mention.

The news that Miss Florence M. Glover, soprano, has joined the "Highwayman" Operatic Company and is meeting with decided success is welcome news to her many friends. Miss Glover attributes a great deal of this success to the teaching of Madame Von Klenner, of New York, her most recent instructor.

Paul Hahn, 'cellist, has throughout the season been busy with concert engagements. Owing to important duties which keep him in the vicinity of Toronto, he has been

compelled to decline the tempting offer of joining Watkin Mills' forthcoming Canadian concert tour.

A special service, consisting of the "Litany of the Sacred Heart," sung and recited, will be held at St. Michael's Cathedral next Sunday evening.

At the Ontario Ladies' College, Whitby, on June 27, the annual closing exercises will take place, and will be attended and reported by a representative of this paper.

The musical service at St. James' Cathedral, Toronto, will be especially interesting and effective on Sunday evening, June 18, when Dr. Albert Ham will preside at the organ and direct the choir as usual.

At the Jarvis Street Baptist Church Miss Jessie Perry, one of A. S. Vogt's brilliant and versatile pupils, recently gave an artistic-organ recital, which included heavy and exacting numbers. Miss Perry is unusually talented, and she has been well taught. She was ably assisted by Miss Dora McMurphy, soprano.

MAY HAMILTON.

#### CANADIAN NOTES.

##### AN EMINENT CANADIAN COMPOSER AND CONCERT ORGANIST.

Wm. Reed, organist of St. Andrew's Church, Toronto, and formerly organist of the American Presbyterian Church, Montreal, is one of the very competent concert organists now before the public. His manipulation and interpretation of Bach's fugues is exquisite. The fact that he plays a dozen Bach fugues from memory, and that one of these is the G minor Fugue, will appeal to the most scholarly and mature of musicians, among whom, in the opinion of THE MUSICAL COURIER's Canadian representative, he ranks.

The following is a complete list of William Reed's published compositions:

- "Seven Sentences" (first set).
  - "Seven Sentences" (second set).
  - "Festival Communion Service" (complete), "Te Deum" in B flat.
  - "There Were Shepherds" (Christmas anthem).
  - "Arise, Shine" (Christmas anthem).
  - "Let Us Now Go Even Unto Bethlehem" (Christmas anthem).
  - "Why Seek Ye the Living" (Easter anthem).
  - "Come See the Place" (Easter anthem).
  - "Hark, Hark, My Soul" (anthem).
  - "Abide With Me" (anthem).
  - "Rock of Ages" (anthem).
  - "I Heard the Voice" (anthem).
  - "O Saving Victim" (anthem).
  - "Come Ye People" (Harvest anthem).
- (Published by Schirmer, New York.)

- "Festival Te Deum" in D.
- "Deus Misereatur" in F.
- "Jerusalem, the Golden" (anthem).
- "Seven Responses."
- "How Beautiful Upon the Mountains" (anthem).
- "I Will Magnify Thee" (Harvest anthem).
- "Thro' the Day Thy Love" (anthem).
- "Sun of My Soul" (sacred song).
- "Lead, Kindly Light" (sacred song).

- "The Return of May" (trio for ladies' voices).
  - "Near Thee" (male quartet).
- (Published by A. P. Schmidt, Boston.)

- "Evening Service" in B flat (M. and N. D.).
  - "More Love to Thee, O Christ" (anthem).
  - "Ave Marie" (sacred song, words in L. and E.).
  - "O Salutaris" (mixed voices, words in L. and E.).
  - "Good Night, Beloved" (male quartet).
- (Published by W. A. Pond, New York.)

- "O Jesus, Thou Art Standing" (sacred song).
  - "Dream Singing" (secular song).
- (Published by "American Choir," New York.)

- "The Lord Is My Shepherd" (anthem).
- (Published by Ditson, Boston.)

- "Just as I Am" (sacred song).
- (Published by Whaley, Royce & Co., Toronto.)

- "Festival March," "Grand Chœur" and "Cantilene" (all for the organ) are in course of publication in the *Anglican Organist* during 1899 and 1900.
- (Charles Vincent, London, England.)

Later THE MUSICAL COURIER will give a critical analysis of Mr. Reed's compositions.

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At the Toronto Conservatory of Music a great many recitals are being given. One of the most brilliant of these was the concert which Miss Mabel O'Brien, an exceptionally talented pupil of Dr. Edward Fisher, gave on the evening of June 1. This was the program:

- |   |              |
|---|--------------|
| Sonata, op. 53.....   | Beethoven    |
| Vocal, Sognal.....  | Schira       |
| Miss Maude Bryce (pupil of Rechab Tandy).                   |              |
| Ballade, op. 47.....  | Chopin       |
| Vocal, Come Unto Me.....                                    | Coenen       |
| Miss Carrie Davidson (pupil of Rechab Tandy).               |              |
| Organ accompaniment, Percy E. Pascoe (pupil of A. S. Vogt). |              |
| Etincelles.....   | Moszkowski   |
| Cantique d'Amour.....                                       | Liszt        |
| Reading, Aux Italiens.....                                  | Meredith     |
| Miss Gertrude Hughes (pupil of School of Elocution).        |              |
| Idylle, op. 39, No. 4.....                                  | MacDowell    |
| Shadow Dance, op. 39, No. 5.....                            | MacDowell    |
| Album Leaf, op. 28, No. 4.....                              | Grieg        |
| Pasquinade.....   | Gottschalk   |
| Duet, The Swallows.....                                     | Kucklen      |
| Miss Davidson and Miss Maude Davidson.                      |              |
| Pupils of Rechab Tandy.                                     |              |
| Faust Valse.....  | Gounod-Liszt |

FRANK S. WELSMAN.

Previous to his return to America the German press spoke in very favorable terms of Mr. Welsman's playing:

Frank S. Welsman, a pianist graduating from the school of Professor Martin Krause, gave a musical entertainment, entirely unaided, in the salon of his teacher, on Friday afternoon. With the large number of pupils in advanced stages of study, Professor Krause does not need to seek publicity with so-called "hothouse" work in order to renew his widespread reputation as piano pedagogue, and in this case we could again assure ourselves in advance that we should hear a performance to which we could apply the measure of a severe criticism without reserve; this expectation was perfectly justified. Mr. Welsman shows on the one side a considerable resource of carefully trained technical means, splendidly sustained in all styles of playing; this enables him to successfully undertake such difficult test pieces as the Schubert-Liszt "Wanderer Fantasia," the Bach "Chromatic Fantasia Fugue," Chopin's F sharp minor Nocturne and G minor Ballade, and Liszt's Twelfth Rhapsodie; on the other side he shows a well-developed intelligence, able to devote itself to the structure and style of all compositions with conscientious care to such an extent that the exemplary clearness of the intellectual conception and the judicious use of dynamic nuances entrances the listener. While Mr. Welsman shows himself at present prominently as a Bach and Liszt player, it may be taken for granted that he will yet achieve an equal prominence in the rendition of the Chopin tone poems. The distinguished audience, among whom was noted the Court Capellmeister, Dr. Obriest, of Stuttgart, was by no means chary of its applause.—*Tageblatt*, Leipzig, June, 1897.

Prior to returning to his native land, a young American, Frank S. Welsman, gave a musical soirée at the music rooms of his teacher, Prof. Martin Krause, his program consisting of the "Wanderer Fantasia" of Schubert-Liszt, the "Chromatic Fantasia and Fugue" of Bach, the F sharp minor Nocturne and G minor Ballade of Chopin and the Twelfth Hungarian Fantasia of Liszt. To carry out such a varied musical bill of fare in a satisfactory manner is given to but few, and it must be said of the executant that he gave ample evidence of musical intelligence and feeling, combined with admirable technical finish. Professor Krause may be as proud of his pupil as his pupil should be grateful to him.—*German Times*, Berlin, Germany, July 3, 1897.

That Mr. Welsman is fulfilling the expectations of these critics may be seen by the following extract from Toronto *Saturday Night* of May 10, 1899:

Frank Welsman, one of the most brilliant of our young Canadian solo pianists, gave a very successful recital in Association Hall on

**PEABODY CONSERVATORY OF MUSIC**  
OF BALTIMORE,  
HAROLD RANDOLPH, Director.  
**The Great Musical Centre of the South.**



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CIRCULARS MAILED ON APPLICATION.

**Mrs. L. P. MORRILL,**  
Vocal Teacher of Boston.  
Will Remove to New York September 1.  
Address for the Summer,  
Care Musical Courier, 19 Union Square, New York City.  
Address after September 1,  
The CHELSEA, 222 West 23d St., New York City.



Wednesday evening, May 10. There was a large gathering of music lovers, among whom was a fair proportion of students of the piano. Mr. Welsman gave a choice and varied program, which displayed both his technical powers and his ability as an interpreter. His opening number was the seldom heard first movement of Beethoven's Sonata, op. 31, No. 2, a composition dramatic and agitated in mood, and an effective concert piece. Those present must have felt indebted to Mr. Welsman for what may be considered his introduction of the work to the notice of Toronto concertgoers. Mr. Welsman gave the movement a careful, well governed and vivid rendering. One felt, however, that he exercised some restraint and that had he chosen he could have given a much more emotional reading. Three pieces by Chopin followed, of which the Ballade, op. 23, was the most exacting, and in the performance of which the pianist's executive development proved well equal to the demands made upon it. An attractive minuet of his own, in popular style, followed, and was succeeded by Rachmaninoff's Prelude in C sharp minor, and Sapellnikoff's Gavotte.

Mr. Welsman's closing number was the Liszt Rhapsody, No. 12, which for tonal power and picturesque warmth of expression was his most successful effort. It was noted throughout the recital that the soloist displayed more and more breadth and freedom of style with each succeeding number.

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Miss Merriall G. Patton, contralto, of Toronto, called at the Canadian Department recently and sang a number of charming songs, her interpretation of which displayed much intelligence and artistic insight.

#### Broad Street Conservatory.

Musical Fund Hall, in Philadelphia, was crowded upon the occasion of the commencement of the Broad Street Conservatory of Music. The presentation of diplomas and medals was made by Dr. Hugh A. Clarke, professor of theory and composition, who accompanied the presentation with a witty, interesting and inspiring address.

An enjoyable concert was given under the leadership of Gilbert R. Combs, the conservatory's able, progressive and energetic director, by the graduates and pupils' Symphony Orchestra, which impressively illustrated the value of the instruction which has been received.

The following was the program:

March	Combs
Pupils' Symphony Orchestra under the direction of Mr. Combs.	
Concerto for piano, D minor—	
Romanza	Mozart
Miss Carrie Bender and orchestra.	
Rondo	Mozart
Miss Sophronia E. Whitaker and orchestra.	
Soldiers' chorus, Faust.	Gounod
Male chorus of pupils, known as the Schumann Club, under the direction of Mr. Leonard.	
Fantaisie Caprice, for violin, op. 11.	Vieuxtemps
Leon Arkless and orchestra.	
Contralto solo, My Heart at Thy Sweet Voice (Samson and Dalilah)	Saint-Saens
Miss Maud C. Stout and orchestra.	
Introduction and allegro, for piano, op. 49.	Godard
Miss Minnie T. Wright and orchestra.	
Soprano solo, More Regal in His Low Estate (Reine de Saba)	Gounod
Miss Clara Ivanetta Sargent and orchestra.	
Concertstück, for piano, op. 92.	Schumann
Miss Jane F. Crooks and orchestra.	
Bass solo, Evening Star (Tannhäuser)	Wagner
Daniel Houseman.	
Hungarian Melodies, for violin, op. 22.	Ernst
John K. Witzemann, Jr., and orchestra.	
Chorus, Thanks be to God (Elijah)	Mendelssohn
Vocal Ensemble Class and orchestra.	
Presentation of diplomas, gold medals and address to graduates by Hugh A. Clarke, Mus. Doc. (professor theory and composition).	
Overture, Oberon.	Weber
Orchestra.	

The graduates this year are: In piano department, Miss Carrie Bender, Miss Jane Crooks, Miss Sophronia Whitaker and Miss Minnie Wright.

In violin department, Leon Arkless and John Witzemann.

In vocal department, Miss Iva Sargent and Miss Maud Stout.

In the theoretical department, Miss S. Lelia Bowers and Miss Josephine Kosek.

#### Eleanore Broadfoot, George W. Head, Jr., and Jos. P. Donnelly.

THE pictures of the three young artists presented here with are those sure to become more familiar to the general public, inasmuch as they have already attained to much in the musical world. At the concert given by the well-known Irish-American basso Edward O'Mahony at Knabe Hall last week they appeared with great success.

Of the three Miss Broadfoot and Mr. Head are pupils of Madame Murio-Celli, who has turned out so many capable artists. Miss Broadfoot some time ago sang for Mr. Grau, and the result was a contract for three years, beginning

church he has produced such works as the Mass in D by Dvorák (Easter Sunday), this being the first performance of this mass in Brooklyn. On the evening in question he appeared as solo organist in the following works: Toccata and Fugue, Bach; "Verset de Procession," Dubois, and "Praeludium de Resurrectione," his own composition. The variety of registration put into the Bach piece gave it a unique tone color; indeed, the writer has never heard it played in such fast tempo, coupled with absolute clearness, and so tastefully registered. He, too, shared the honors with Broadfoot and Head, unless we except the genial basso, O'Mahony himself, who sang with such rare gusto, such ever youthful genial enthusiasm that all were enrapt.



JOSEPH P. DONNELLY.



ELEANORE BROADFOOT.



G. W. HEAD, JR.

next November; so opens the prospect of a distinguished career for the young lady. She sang at the above concert Madame Murio-Celli's descriptive solo, "The Soldier's Bride," with 'cello obligato by Dulcken, and won for her interpretation of the melody great applause. Later she sang the duet from "La Favorita" with Mr. Head, when those present were given a sample of the genuine Italian bel canto. Again she sang in the "Don Juan" duet with Mr. O'Mahony, and achieved instant success. Uniting with a contralto voice of great range, a winning, graceful personality, Eleanore Broadfoot is undoubtedly on the road to a commanding position in the operatic world.

Geo. W. Head is a young business man whose heart is, however, in his music; rather, one may say, the heart is in the voice, for all he sings is permeated with soulful sentiment. He has before been most flatteringly referred to in these columns, and we now call particular attention to him, inasmuch as this was his first public appearance. He sang in these numbers: "Forging the Anchor," Rodney; duet from "La Favorita," Donizetti; "The Cruisken Lawn," Sir Robert Stewart.

Whether singing solo or ensemble, the same beautiful, heart-searching something in the voice arrested attention; his solo number was sung with much spontaneous expression and variety of tone coloring, and brought him applause and a recall. Of ringing sonority, this young basso's voice is indeed a magnetic power.

Joseph P. Donnelly is a young organist, recently come here from the West; he at once jumped into a prominent position as organist and director of St. Augustine's Church, Brooklyn, coming on an agreement to conduct the Christmas services, and later, the trustees making him a very lucrative offer, he remained as permanent organist. At this

tured. Finally another Murio-Celli pupil, Miss Mary H. Howe, the soprano, came in for much appreciation and contributed much to the success of the concert.

#### Arthur Voorhls' Recital.

A large and attentive audience attended Arthur Voorhls' last piano recital and enjoyed this varied and interesting program:

Sonata, op. 13.	Beethoven
Variations Serieuses, op. 54.	Mendelssohn
Si Oiseau J'Etait.	Henselt
Berceuse.	Grieg
Gnomontanz.	Seeling
Preludes, No. 17 and 19.	Chopin
Ballade, G minor.	Chopin
Chant des Naiades.	Mart
Love Song.	Nevin
Pierrette.	Chaminade
Moment Musical.	Voorhls
Caprice Slave.	Schütt
Nachtstück, No. 4.	Schumann
Air de Ballet.	Mozzkowski
Valse, op. 34.	Mozzkowski

#### Miss Grace Le Van.

Miss Grace Le Van, a pupil of Bussmeyer and Swartz, of Munich, is now teaching in Lexington, Neb. With three of her advanced pupils she furnished the following program at the Kearny Military Academy, May 30:

Marche Triumphale.	Goria
First piano, Grace Le Van; second piano, Jessie Ridgway.	
Concerto, G minor.	Mendelssohn
Miss Le Van, accompanied on second piano by Miss Ridgway.	
Overture, Zampa.	Herold
First piano, Grace Le Van, Mina Mullin; second piano, Jessie Ridgway, R. K. Stucken.	

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JUNE 12, 1899.

**A**MONG the latest of the many musicals which have been enjoyed here was one given by Mme. Helene Maigille at her studio, No. 285 Washington avenue, on the evening of May 31. As always the pleasant rooms were filled with appreciative listeners, who gave cordial expression to the pleasure they experienced in hearing the many pretty or difficult selections.

Madame Maigille is peculiarly successful in imparting a graceful style of execution to all her pupils, though never causing them to lose the individuality which adds attractiveness to a well rendered song. Miss Mabel Herries, who has studied with Madame Maigille for some years, has a fine soprano voice, and gave an artistic interpretation of all her numbers, receiving a decided ovation for the last; Miss Lucie Hartt, Miss Edith Hall and Miss Genevieve Westlake are mezzo sopranos whose voices are well trained and who sang sweetly and with intelligence; Mrs. J. Kenneth McAlpine has a lovely contralto, deep and full; Miss Edythe Porter a rare mezzo contralto, and F. Homer Leonard, tenor, a young singer with a voice of much promise, will probably be heard on the concert stage in the future.

The program was agreeably diversified. The singers had a delightful assistant in Hubert Arnold, violinist, and the excellent accompaniments played by Emil Levy are worthy of notice. This was the program:

A Dream of Paradise.....	Gray
Sunset .....	Buck
Serenade .....	Tosti
Violin solo, Hungarian Rhapsodie.....	Hawser
Hindoo Song.....	Bemberg
Thine .....	Bohm
Ecstasy .....	Beach
The Rosary .....	Nevin
Time's Garden.....	Goring-Thomas
Aux Italiens.....	Meredith
Across the Dee.....	Combs
A Madrigal.....	Harris
Mignon .....	d'Hardelot
Dreams .....	Bartlett
The Three Singers.....	Tours
Israfil .....	King
A Night Song.....	Harris
Caprice, D major.....	Vieuxtemps
'Tis I.....	Pinsuti
For All Eternity.....	Mascheroni

Madame Maigille has since gone to Europe for three months' rest and study. She sailed on the St. Paul on June 7. The first she needs decidedly, as the strain of a

winter of hard work told upon her health, and she has been quite ill for the past few weeks.

Robert Thallon also closed a long and busy season in the past week. His farewell morning concert (the thirty-eighth) was given at his studio, which is at his home, No. 900 St. Mark's avenue, and is an ideal music room. There were many flowers about, and a "popular request program" was interpreted by Mrs. Barclay Dunham, soprano; Barclay Dunham, tenor; Carl Venth, violinist; Leo Schulz, cello; Miss Annie G. Hodgson, Miss Jessie Hodgson, Miss Belle Maze, Miss Mabel Kalley, Mrs. Chas. McDermott and Mrs. Joseph Taylor, piano, and Mr. Thallon himself at the organ. A glance at the subjoined program will show what style of music is "popular" with the habitues of these concerts, which have been given for many years with the assistance of some of the best artists in the city, and at which all of the best music, old school and modern, has been played or sung:

Air and Variations, two pianos.....	Schumann
Misses Annie and Jessie Hodgson.	
Violin solo, Prize Song, from the Meistersinger.....	Wagner
Tenor solos—	
A Spanish Sonnet.....	MacPherson
Viens, mon bien aime.....	Chaminade
Oh, for a Day of Spring.....	Andrews
Cello solos—	
Romanza.....	Schumann
Vito .....	Popper
Soprano solos—	
A Love Lullaby.....	Goring-Thomas
Widmung .....	Schumann
The Lass with the Delicate Air.....	Dr. Arne
Rondo, for two pianos.....	Chopin
Miss Belle Maze and Mrs. McDermott.	
Violin solos—	
Air .....	Venth
Romanza (MS.).....	Thallon
Vocal duets—	
Breezes of the Night.....	Gounod
Oh, Stay, Thou Golden Moment.....	Jensen
Cello solo, Evening Song.....	Thallon
Trio for piano, violin and cello.....	Haydn
Two pianos (eight hands), organ, violin and cello.	

THE MUSICAL COURIER articles on "Music in the Public Schools" have attracted much interest and comment here—favorable or otherwise. They have been widely read and quoted, because the study of singing has been part of our public school curriculum for the past twenty years, and its value cannot be overestimated, say all the teachers. Of course, we have a supervisor, and an able one—Albert S. Caswell—who teaches the very highest grades. But we have also twenty-one teachers who give one lesson a week, covering a period of about thirty-five minutes, to each class in their long list. The regular class teachers supplement this between times, by going over the words of the songs taught and keeping up the practice in sight reading. This is the best that can be done until a greater allowance is made in the budget, and that probably will not be for some time yet, as since consolidation our teachers have found difficulty in getting what belongs to them. With more teachers, however, the results could not be better, only they would be attained quicker.

I attended a song contest at School No. 15, Schermerhorn street and Third avenue, on Thursday. Here the teacher is Miss Alice M. Judge, and the contestants were the children of the primary grades. The judges were Mr. Caswell and John Green, of the music committee, who, with all other listeners, were delighted with what they heard. The day was one of unusual languor and heat, and the children were "put through their paces" for more than an hour. Their musical knowledge was tested in every way with gratifying result, the prize finally going to the eighth grade of mixed voices, boys and girls. It was a white ribbon, having "Sweetest Singers" embroidered upon it, and the children were visibly proud to receive it. It was awarded for sweet, pure tone, accuracy of attack, correct reading and enunciation.

The children were very small, yet their phrasing and voice production were smooth; they sang with clear head tone, and no forcing of the voice. It was all just as it

should be. In fact, attention is paid to their voices in speaking as well as singing, and they are not allowed to roughen them by unearthly yells and screeches during recess. Two-part songs were favorites. Of course, the voice division must be arbitrary, but this is equalized by alternating the parts for different songs. Miss Judge says that boys and girls respond with equal readiness to her teaching, and that the preference is always for good music. Rubinstein's "Wanderer's Night Song," Brahms' "Lady Bird," "Love in May" of the seventeenth century, folk-songs, negro songs and a number of Chadwick's little songs are much enjoyed.

"The Thrush and the Finch" was sung with delicious quality of voice. Brewer's "Lullaby Dearie," which Miss Judge has arranged for two parts, was beautifully given with a soft tone and rhythm that would have delighted the composer, while Max Heinrich should hear the dramatic emphasis the children give to the song that is always in my mind associated with him, "Gypsy John," also arranged by Miss Judge. Minor songs are liked by the little creatures and the most easily learned. At the close of the contest we had the added pleasure of hearing the older girls sing. Here the same lovely effects were observed, only given additional emphasis because of the more mature intelligence. After hearing the music one no longer wondered at the rendering of songs by the People's Singing Classes.

A school of musical art has been added to the curriculum of Adelphi College, and will open with the college year in September. Three courses will be offered—academic, collegiate and professional. The first will include class work in musical analysis, in harmony, in technic and in interpretation and a course of sixteen lectures on "How to Listen to Music." The second will afford opportunities for advanced work in higher composition, criticism and musical history, and will offer the degree of Musical Bachelor. The third will include method of teaching, and will give special attention to sight reading and memorizing.

The Adelphi is the first of the Brooklyn colleges to institute such a department of music. The faculty is as follows: President, Charles H. Levermore (ex officio); Dr. Henry Granger Hanchett, director and professor of piano, analysis and interpretation; Raymond H. Woodman, professor of organ, harmony and composition; Dr. John Cornelius Griggs, professor of singing and history; Mrs. Henry S. Boice, voice culture; Miss Ellen Holly and Mrs. Stuart Close, instructors in piano; Miss Ellen Amey, violin; Miss Alice Griggs, technic and voice culture, and Miss Lillian Holly, registrar. The board of examiners is headed by Dudley Buck, who will pass on organ work and theory, his associates being Dr. William Mason, piano; William H. Sherwood, piano, and Mrs. Gerrit Smith, singing.

Mrs. Jennie Campbell Keough, contralto; Frank Downey, baritone and pianist, and Master William King, violinist, accompanied by his sister, took part in the reception given by the Fenelon Society to Bishop McDonnell at the Pouch on Thursday afternoon last. Mrs. Keough was heard to advantage in Denza's "Star of My Heart," which was particularly well suited to her voice in its deeper tones. Mr. Downey sang "Dormi Pure," Scudere; "Rose Marie," Molloy, and a little song of his own called "Which One." For his second number he played the second Hungarian Rhapsodie, by Liszt. Master King received much applause for his reading of Venth's "Scotch Rhapsodie."

The Saengerbund, Louis Koemmenich, director, has been engaged by Park Commissioner Brower, to sing at the Park concert on Sunday next. Shannon's Band will furnish the instrumental music. If the singing in the open air proves a success vocal music will hereafter be a part of the Sunday program. A. E. B.

#### The Mlle. Versin.

The Mlle. Versin have just issued a pamphlet on the "Versin Phono-Rhythmic French Method," a copy of which can be secured by addressing them at their studio, 114 West Forty-seventh street, New York.

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## Boston Music Notes.

BOSTON, June 10, 1899

JAMES W. HILL'S activity has been remarkable this season, which is now drawing to a close. In addition to his church work and teaching, he has given many delightful musicales in Haverhill.

Mr. Hill's principal musical events have been:

September 2, 1898—Organ recital, Madame Painchaud, soprano. Bach; G minor Fugue; Mendelssohn, Fourth Sonata; suite by Arthur Foote.

September 9—Organ recital, Miss Grace F. Bullock, soprano. Selections from Wagner.

September 16—Organ recital. Bach, G major Fugue, Lemmens' Sonata.

October 7—Organ recital, Caroline Gardner Clarke, soprano. (150th recital in Haverhill.)

November 13—Bach. Vesper service. Felix Winternitz, violinist; Oscar Kimball, trumpet.

December 1—First chamber concert. Mrs. Brackett, soprano. The Symphony Trio—Mr. Hoffmann, violin; Mr. Rose, 'cello; H. Schuecker, harp.

December 2—Piano recital, Mr. Hill. MacDowell's Sea Pieces, first performance.

December 11—Vespers. Leon Van Vliet, 'cellist.

December 13—Ensemble Club recital. Haydn—Symphony, Weber—Concertstuck.

December 19—Second chamber concert. Daunreuther String Quartet, of New York.

January 24, 1899—Piano recital.

January 31—First citizens' concert by the Home Orchestra, Arlington Male Quartet and Mr. Hill. These were free to the citizens of Haverhill.

February 8—Third chamber concert. Lehmann's "Persian Garden" by Misses Caroline G. Clarke, Katherine Ricker, Messrs. Thayer and Wellington. Mr. Hill pianist.

February 17—Second citizens' concert. Organ recital by Mr. Hill. Miss Caroline Clark, soprano.

February 28—Grieg recital by Misses Page and Scates. Mr. Stevens, pianist; Miss Sharrock, violin. Piano Sonata, op. 7. Piano and Violin Sonata, op. 8, with smaller works.

March 5—Third citizens' concert by Pierce-Van Vliet String Quartet, assisted by Miss Bullock, soprano.

March 19—Fourth citizens' concert. Haydn's "Creation" (100th anniversary of the first performance) by soloists and Centre Church chorus at First Universalist Church.

March 28—Fifth citizens' concert. Miss Victoria Johnson, contralto; Miss Sharrock, violin; Misses Little, Willey, Mrs. Batchelder and Mr. Hill, pianists. Rubinstein, P. and V. Sonata in G, with other works.

June 6—Sixth citizens' concert. Miss Sharrock, violin; N. I. Osgood, tenor; Mrs. Webster, Misses Thorne, Peabody, Mr. McMillan, Mr. George and Mr. Hill, pianists.

In addition to these there have been many smaller recitals in aid of various objects; also from December to April Mr. Hill gave a series of short organ recitals Sunday afternoons at 4 o'clock. The Junior Musicales (younger pupils), the Beethoven (middle grade) Ensemble, (advanced), and Orpheus (boys) clubs held many meetings which were valuable not only to the pupils, but to Mr. Hill.

Mr. Hill resumes teaching September 1, at 114 Chestnut street, Haverhill, Mass.

Thomas Tapper will leave for the Pacific Coast, Tuesday, June 13, stopping over in Cincinnati for the meeting of the M. T. N. A.

May Lucine Potvin, the pianist, recently from the Pacific Coast, was in Boston for a few days, attending the convention of the Christian Scientists.

The program given by O. Stewart Taylor's pupils at Portland, Me., on June 1, was:

O Gladsome Light, Golden Legend.....Sullivan Chorus.

Joys of Spring.....Geibel Mrs. Lane, Mrs. Cloudman and Miss Springer.

Sextet from Lucia.....Donizetti Misses Pope and Hall, Messrs. Coffin, Henderson, Taylor and Cloudman.

Ave Maria.....Mascheroni Miss Hall.

Qui Est Homo.....Rossini Miss Phinney and Mrs. Cloudman.

Elegie.....Noel La Tremolo.....Gottschalk

Chanson de Florian.....Mr. McDonnell.

How Lovely are the Messengers (St. Paul).....Godard Miss Lang.

How Lovely are the Messengers (St. Paul).....Mendelssohn Chorus.

FAUST, ACT IV. Mr. Coffin

Valentine.....Mr. Henderson

Mephistopheles.....Mr. Cloudman

FINALE OF ACT V. Miss Pope

Margarita.....Miss Coffin

FAUST.....Miss Gilson

SELECTIONS FROM "REDEMPTION," PART II. Miss Lang

Holy Women.....Miss Hall

Angel.....Miss Gilson

Narrator.....Mr. Henderson

Jesus.....Mr. Taylor

And Chorus.

Miss Lillian Shattuck, the violin teacher, will leave shortly for her vacation, which will be spent in Europe.

John Orth and family will spend this summer in Allerton Hall. Up to the present time he is still in his studio in the Mason & Hamlin Building.

A new musical organization known as the Treble Clef Quartet will give a concert in Hartford, Conn. The quartet is under the management of Mrs. Harriet Crane-Pitblado, and includes Mrs. Roulston, Mrs. F. A. Smith, Mrs. V. P. Marwick and Mrs. Nellie Carey-Reynolds.

Mrs. Shaw, the retiring president of the Newton (Mass.) Monday Club, gave a reception to the members. Piano solos were given by Mrs. Knight and Mrs. Shumway.

The annual recital was given Thursday by the pupils of Miss Nellie Isabel Mace, at her home, 41 Kirtland street, Lynn, Mass.

Miss Ellen Moseley's pupils gave a piano recital at her residence in Lewiston, Me.

William A. Howland and some of his more advanced pupils will give a musical evening at his studio Monday evening, June 12. Those who will sing are Miss Luella Gunnison, Mrs. Frances W. Jones, Miss Mitchell, Miss E. R. Mitchell, Mrs. Dana J. Pratt, Miss Ruth Stone, Miss Alice Tilton, Harry Cook, J. I. Lawrence, Herbert Midgley and Milton Snyder.

The members of the Portland (Me.) musical festival chorus tendered a complimentary banquet to the following guests: Mr. and Mrs. W. R. Chapman, Mr. and Mrs. Noyes Miss Ruth Cordis Long, Arthur Hyde, Dr. H. Nickerson and wife, Mr. and Mrs. H. Barnard, Mr. and Mrs. H. F. Merrill, Frank H. Pierce, Mr. and Mrs. Frank Palmer, Miss Henrietta D. Rich, Miss Ida King Tarbox, George Carter and Mr. and Mrs. William H. Stockbridge.

The Griswold Mansion at Old Lyme, Conn., now known as Boxwood, was the scene of a musical entertainment by the pupils of the school, under the tuition of Frederic R. Sweetser, of New London, assisted by Miss Lillian Washburn and P. Woodbury Bush, of New London, and Mrs. Ella C. Fenderson, of Boston.

At Nashua, N. H., the pupils of Mrs. Anna March-Danforth gave a vocal recital. Mrs. J. H. Tolles was the accompanist.

On the evening of June 15 the annual song recital by pupils of W. Archibald Willis will be given in Waltham, Mass.

Dr. O. E. Wasgatt, violin soloist, and Pullen's Orchestra, of Bangor, Me., have been engaged for the commencement concert at the University of Maine, Orono, Me.

The following are the Amesbury (Mass.) associate members of the Newburyport Choral Union: Charlotte S. Bailey, L. G. Bailey, Mrs. W. E. Biddle, Mrs. J. A. Douglass, Mrs. Grace L. Drummond, Helen E. F. Drummond, John Hassett, John French Johnson, Mildred B. Pettingell, Edwin L. Proctor, Mrs. Charles F. Robinson, Sara L. Shaw, Mrs. E. R. Sibley, M. D. F. Steere, Ralph P. True, Mrs. Martha Turner, Alfred C. Webster, Mrs. G. P. Wilman, Myrtie Woodman and Charles F. Worthen.

The seventeenth recital of pupils from Mrs. Virginia Pingree Marwick's class took place in Unity Hall, Hartford, Conn., May 31. They were assisted by William J. Carroll. Miss Emma Bouchard was the accompanist. The program was as follows:

Heart's Delight.....Macy

Miss Graves, Miss Smith, W. J. Carroll Mr. Couch.

Swallows.....Foote

Snowflakes.....Cowan

The Penitent.....Miss Augusta Burbank.

Recitative and Aria, Every Valley.....Händel

Blue Bell.....Palliser

Madrigal.....Mrs. Edward Bauder.

Cantilena (Cinq Mars).....Gounod

The Trilliums.....Chadwick

Spring.....Henschel

My Heart at Thy Sweet Voice.....Saint-Saëns

She Alone Charmeth My Sadness.....Gounod

O Hush Thee, My Baby.....Sullivan

Miss Graves, Miss Smith, Mr. Carroll, Mr. Couch.

Summer.....Chaminade

Divine Redeemer.....Gounod

Should He Upbraid.....Bishop

When the Heart Is Young.....Buck

Serenade.....Sawyer

My Love Is Like a Red, Red Rose.....Hastings

Roberto.....Meyerbeer

When the Flowing Tide Comes In.....Millard

Thou Art Mine All.....Bradsky

Vulcan's Song.....Gounod

Erk König.....Schubert

Spring Song.....Miss Marwick.

Miss Graves, Miss Smith, Mr. Carroll, Mr. Couch.

Mme. M. C. Piccoli, one of the favorite vocal teachers of Lynn, Mass., gave a large and successful recital, in which she presented an excellent program.

At the New England Conservatory of Music the commencement exercises will be held in the following order:

THURSDAY AND FRIDAY, JUNE 15 AND 16.

Graduates' Recitals of the School of Oratory.....8:00 P. M.

SUNDAY, JUNE 18.

Baccalaureate Sermon by the Rev. Alexander McKenzie, D. D., in Sleeper Hall.....4:00 P. M.

MONDAY, JUNE 19.

Recital of Graduating Class in Sleeper Hall.....8:00 P. M.

WEDNESDAY, JUNE 21.

Commencement Exercises in Tremont Temple.....2:30 P. M.

Alumni Reunion and Banquet.....7:30 P. M.

Pupils of Mme. W. Fournier gave a song recital at Chickering Hall that reflected credit upon their teacher as well as themselves. Mrs. May Millward Osgood, who sang "By the Fountain," has a fine dramatic voice. Madame Fournier's voice is well known and all her selections were heartily applauded.

Mr. and Mrs. J. Hallett Gilbete gave the last of their series of musicales at the Charlesgate on Thursday evening. As usual the music rooms were crowded. The program opened with selections for two pianos, played by Mr. Gilbete and one of his advanced pupils, Miss Ethel Waterhouse. Mrs. Helen Winslow Potter sang "Orpheus with His Lute," by Sullivan; also "Love Star" and "A Boat Song," composed for her by Mr. Gilbete. Songs were also sung by William H. Griggs and L. Colegate.

There are two selections in the current number of the *Choir Journal*. The first, an anthem by Pinsuti, "The Land of Rest," will be found interesting and very easy of preparation, on account of the large proportion of solo work (tenor or soprano) contained in it. The obligato organ part to the quartet or chorus is effective. The second short anthem, Koschat's "Our Refuge," is well known, but this arrangement by Franz Holz is quite new.

Dr. P. Ziegfeld.

Dr. F. Ziegfeld, of Chicago, who is at present in Germany, stopping at Wiesbaden, will leave Bremen on the steamer Kaiser Wilhelm der Grosse on June 20 to return to this country.

Mr. Glenn Dillard Gunn.

After six years' study at the Leipzig Conservatory of Music, of which he is a graduate, Glenn Dillard Gunn has returned to this country an accomplished pianist and musician and will resume his residence at Evansville, Ind., where he will play and teach.

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FRANKLINSTRASSE, APRIL 18, 1890.  
BOHEMIAN MUSIC.

DURING my frequent visits to Prague I once happened to come across two little highly interesting books, by aid of which my limited knowledge of Bohemian music was enlarged. These books were "Ein viertel Jahrhundert böhmischer Musik," by Em. Chvála, and "Das Böhmisches Nationaltheater," by Fr. A. Subert, which I herewith recommend to anyone wishing for particulars about the artistic development of the history of Bohemian music, which in fact is very young, having existed only about fifty or sixty years.

I do not, of course, in this case, refer to the childlike naïveté of the folksong era and its unpremeditated lyric outpourings, nor to the distant memories of the legendary period and the myths, but to the modern history of Bohemia's music, especially in the operatic line, dating from the time of Smetana's appearance on the artistic scene, 1830. One of his precursors, it is true, wrote the first opera on a national subject, called "Dratenik."

His name was Franz Skraup and the opera was published about the year 1826, but his work is said to have had no special significance. There were besides many composers before Skraup, such as Georg Benda (1721), Reicha, Seger, Brixi, Dussek, Tomasek, Veit and others, whose productions, however, bearing the stamp of foreign (Italian, French and German) influence, do not exactly count as national composers.

Frederic Smetana (1824-1884), one of the great musical geniuses, was the founder of Bohemian opera. By an almost holy inspiration he recalled to life in his works the spirit of the genuine Bohemian music in all its originality, its wealth of freshness, richness of melody, its historical grandeur and legendary mysticism. These attributes laid Smetana's nation captive under the spell of his mighty genius. However sad the story of his life may have been, posterity now appreciates his work at its full value.

Smetana's first operatic production, "The Brandenburgs," appeared in 1863. Later on followed "The Bartered Bride," "Dalibor" and the grand festive opera "Libussa," which was brought out at the inauguration of the present National Theatre in Prague, 1881. Those present on the occasion describe the moment as almost overwhelming, impressive above description, full of grand repose and serene beauty, appealing in an unusual degree to the patriotic feelings of the people. Then the deplorable appearance of the composer, at that time a physical wreck and totally deaf, with an almost helpless expression in his face, bowing his thanks before the enraptured audience, eager to see at least those passionate outbursts of boundless enthusiasm of which he could not hear one sound.

Space forbids mention of the composer's later works: the operas "Tajemstoj," "Three Widows," "Hubicka," &c., his orchestral poems, chamber music and piano compositions, which never fail to impress the hearers as works of a genius.

Antonin Dvorák after Smetana's death took the lead in operatic matters in Bohemia. Together with him, several

other composers are coming to the front rank. Among them (as competitors for the national prize) Zdenko Fibich, Karl Kovarovic and Josef B. Foerster occupy the first place. The competition operas are "Sarka," by Fibich, founded upon a well-known Bohemian story; "Eva," by Foerster, turning upon a family drama of our day, and "Psohlavei," by Kovarovic, treating on historical episodes of the fifteenth century. At their side other composers, such as Karl Bendl, Roskosny, Sebor Blodek, Kaan, Weis, Lostake, Berger, Horack, and many more have made their mark as musical writers of note.

It is much to be regretted that the present political strain between Germany and Bohemia should extend so far as to influence even artistic matters, the Bohemian operatic productions, for instance, being almost exclusively confined to Prague. Happily enough, the national feeling of the people is so strong that it overcomes all obstacles victoriously. Thus, years ago, owing to the Bohemians' glowing patriotism, a sufficient sum was amassed to provide for a worthy home for their art and music, the result being the present National Opera House, which is one of the finest Renaissance buildings in Europe. Beautifully situated at the foot of old historical Prague, with the Hradschin in the background, and close to the banks of the river, overlooking the majestic sweep of the Moldau, it presents an imposing aspect.

For a number of years the artistic management of this very opera house has been entrusted to the inspired and able lead of Herr Director Fr. Ad. Subert, the propelling force of the Bohemian national music and literature. His character, fiery patriotism, superior breeding and universal culture, in connection with a bright insight and artistic skill, make him extremely fitted for this position. Herr Subert, whose winning personality as a man of the world also made him very popular, has acquired on all sides ample recognition of his life's work, which has given such great pleasure to all parties concerned. One is not long in Prague before being aware of this fact. Even the foreigner visiting the Bohemian opera, is strongly impressed by the artistic spirit of the management and the ardent display of the national art, so deeply rooted in the heart of the people. The flavor of youth and youthful freshness thrown (as yet) over the musical productions of the Slavs, and characterized as well by originality and an irrepressible belief in idealism—there, I should say, is the secret of their sway over the multitude. Tolstoi's famous "Going to the People" has affected the Bohemian music, forming at the same time the steady ground upon which Slavic art will further thrive and grow.

A. INGMAN.

#### Mark Hambourg.

Mark Hambourg was born at Bogutschar, South Russia, on May 30, 1879, so that at the present moment he is only twenty years old. His first appearance in England was made in 1890 at St. James' Hall, after which he studied for two years in Vienna under Leschetizky and shortly afterward distinguished himself as a soloist at a Philharmonic concert in that town, Dr. Richter being the conductor. This early success was followed up at a concert given by the Berlin Philharmonic Orchestra in Vienna, when he was sent for to take the place of Mme. Sophie Menter. During the latter part of the summer and the autumn of 1895 he made a brilliant tour through Australia, being received with acclamation on every hand. During three months he played in public fifty-three times in two towns only, and in the course of twenty consecutive days he gave seventeen piano recitals! He reappeared in London on January 28, 1896, when he gave a recital in St. James' Hall, and since then he has been prominent at the best concerts there, including the "Popular" concerts, those given by the Crystal Palace, the London Philharmonic Society and M. Colonne, besides the Hallé concerts, Manchester. In Paris he achieved such distinction at one of M. Colonne's concerts at the Chatelet that he has been engaged to give a course of recitals at the Salle Erard. So recently as on December 5 he was the star at the Saturday Crystal Palace concert. Mark Hambourg, although young in years, has not only an assured and finished method, but he shows a breadth of style and comprehension of classical music that amount to genius of a very uncommon type. Especially admirable is he in the works of Beethoven, into which he imparts no theatrical arts, but only the considered interpretation of the true musician. He is absolutely devoid of mannerisms and his sympathetic playing owes its engaging quality as much to the informing brain as to its technical perfection.

Yesterday afternoon at St. James' Hall we were chiefly interested by Mark Hambourg's playing of three preludes by Chopin. Mr. Hambourg, it seems to us, gains in power and sympathy with each year that goes by. He has enormous strength and a great amount of that most excellent quality, reserve power. That, at all events, is just the characteristic which one wants for the right interpretation of Chopin. He seems so easy to understand and yet is so difficult to render with the right delicacy and completeness, with the right vivacity and the right sentiment. But Mr. Hambourg, by enveloping himself as it were in an atmosphere of reserve and then playing well within his boundaries, gives one an extraordinary impression of suggestiveness. Moreover, his technic is nothing short of brilliant. Its decisiveness is much, but its sweetness and confident tenderness are much more.—London Musical Courier, 1896.

#### A Supplement in Colors.

THE readers of THE MUSICAL COURIER are presented this week with a handsome supplement, in colors, which embraces a few of the artists who will tour this country next season under the direction of Victor Thrane, the New York impresario, and J. V. Gottschalk, his representative.

#### Emil Paur at National Conservatory.

EMIL PAUR is musical director of the National Conservatory of Music of America. President Jeanette M. Thurber and the board of trustees selected him as the fittest man for the place left vacant by Dr. Antonin Dvorák. Mr. Paur will preside over the classes of composition and ensemble playing. His principal duty will be to drill the National Conservatory Orchestra and conduct it at the four public concerts that are to be announced for December, January, February and March, in Madison Square Garden Concert Hall. These concerts are given for the purpose of developing native orchestral talent. Mrs. Thurber believes that the nucleus of a permanent orchestra can be formed in no better manner.

The faculty of the National Conservatory is remarkably strong. Such conductors as Anton Seidl, Frank Van der Stucken, Dr. Dvorák and others have worked with this orchestra, and now the name of the magnetic and musically Emil Paur has been added to the list. His connection with the National Conservatory promises to be of great benefit. The prize competition for the best symphony, overture and piano or violin concerto, inaugurated by Dr. Dvorák, is to be revived, and Mr. Paur will be one of the judges. Everything to aid the progress of American music and musicians is the ideal of the founder of the National Conservatory. The season of 1899-1900 promises well.

#### E. H. Colell.

One of the musical manager in Brooklyn who has contributed much to the many successful events of last season, and who is already planning for next fall, is Edward H. Colell, formerly manager of Chickering Hall, Manhattan, but now managing Wissner Hall. Although he was unsuccessful in placing the Paur Symphony Orchestra at Brighton Beach, he found no difficulty in placing Anton Seidl there in 1888. The many admirers of Paur and his musicians shared in Mr. Colell's disappointment. It was the intention of the Institute of Arts and Sciences, which fathered Mr. Colell's scheme, to make an American Bayreuth of Brighton. Instead, vaudeville proved more desirable to the Brooklyn Rapid Transit Company, which controls the resort.

Among the many Brooklyn successes with which Mr. Colell was connected was the big May music festival, which introduced Emil Paur as piano soloist to Greater New York, and which filled the Clermont Avenue Rink with an audience which is seldom seen under a roof at a musical event in Brooklyn.

So successful has proved the new Wissner Hall that Mr. Wissner is said to contemplate building a large and more elaborate one for the borough. The present hall only holds 700. There has never been such a revival of interest in music before in Brooklyn as during last season. If it continues next there will be little reason for Brooklynites crossing the river in search of good music.—New York Herald.

#### New Reynolds Hotel.

Artists and others who find themselves in Boston will find first-class accommodations at the new Reynolds Hotel, within a few blocks of every theatre and concert hall in the city—Washington and Boylston streets.

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## The Future of Music in America.

By JOHN PHILIP SOUSA.

AMERICA is pre-eminently a musical nation. Indeed, we may go so far as to say that in no other nation is the love of music as universal as it is here. The newsboy whistles as he goes upon his errands, bubbling over with strains from the popular airs of the day. The infectious melodies are taken up, passed on and on until even sedate and dignified business and professional men permit themselves to become young again, and whistle the pent-up melodies. Take a peep of an evening into our homes throughout the land, and in thousands upon thousands there will be found gathered about the piano a jolly company of young people singing the songs of the day, or else listening to the more or less ambitious efforts of those who have studied instrumental music. So we find in nearly every home in the land a musical instrument of some character.

In our colleges there are the glee and mandolin clubs which make annual tours about the country, and are supported by the country in a most liberal and enthusiastic manner. America is the Mecca of the foreign musician. It is here that he achieves his greatest financial success, and nothing but a very pronounced love of music could bring about this condition. America, therefore, must be conceded a music-loving nation, and when we realize that there is nothing in other nations to correspond exactly to the conditions above described, the conviction forces itself that our country must stand at the head in its appreciation for music. It is remarkable that this is true, but the facts certainly justify such a conclusion.

With such love for music its future here is full of wonderful possibilities. The conditions point more and more clearly to the formation of a distinctly American school, and to a wonderful domination of music in America. Some are pleased to say that I have created a characteristic quality in the march, yet it is as equally true that we have a man (Stephen Foster), born in America, who wrote ballads that are so essentially American as to contain the very flavor of the country's music. He wrote "Swanee River," "Massa's in the Cold, Cold Ground," and all those songs of the early 60's. Such national melodies as these form the foundation for more pretentious works. Great ideas spring from them, and these great ideas, after being treated in a technical way, develop into the symphony. Generally the suggestions for such original melodies are found in the national instrument. For instance, when you hear the folksong of France it suggests the hurdy-gurdy; those of Scotland the bagpipe. The folksongs of gypsy countries like Hungary suggest the violin. Germany and England, not having national instruments, the melodies of the folksongs of either country are easily mistaken for those of the other. The Italian folksongs suggest the idea of the tambourine and guitar, and are of a declamatory style. American folksongs may be said to be radically different from any of these, and out of them will develop the ideas which will dominate all music.

Whether the American composers that are to be will be satisfied to go on according to tradition in harmonic development and continue writing symphonies is questionable. It is not at all improbable that they will develop not only a school of music that will be absolutely national, but new forms, new modes of expression as well. The symphony in course of time may be the candle light of music. I believe that the American composer will not allow himself to be limited by the so-called classic ideas. My theory of the real classic in music is something entirely different from these.

A classic is a composition that first of all comes under the head of an inspired creation, the result of self-hypnotism, as it were; a condition wherein music is composed without the effort of the composer and for which he is hardly responsible. A good example of such a classic is found again in "Swanee River." It has a pure melody, and was evidently an inspiration. It has lived, and it is received by all who are intellectually honest. The musician who is intellectually dishonest hates many of the best things in music because they do not come under his category.

I would rather be the composer of an inspirational march than of a "manufactured symphony." Now, why a man who manufactures a symphony should be put down in a special category of composers, and the man who writes an inspirational march should not be considered as having

accomplished as much, is one of the incongruous things of life that the future of American music will certainly change. We know that that which lives and lives in an atmosphere of purity is the best for the world. The "inspired" works of a composer or an author go down through the corridors of time, giving men joy and happiness, while the manufactured stuff, in art or literature, or music, is placed aside, and the "worms eat it."

Some years ago a friend of mine started in to write "stuff." After he had been writing for some time, and while I was playing in his city, he came to me and asked me if I would not play something of his. I did so, and the music fell absolutely flat. He saw me afterward and said, "I have been writing music these two years, but the public seem to want nothing but trash." I asked him what his mode of composition was, and he replied that he had been writing "down" to the popular taste. If he had written "up" to the popular taste, his compositions would have been more successful.

It is just such misconceptions of popular music as this which retards real progress. Popular music is not trash by any means. It is music that makes the whole world kin—music that brings races together, and it may be either the simple melody of a popular air or the stately movement of a symphony, but it must be music that is inspired, for such alone is valuable.

A glance at present conditions shows that we are just beginning to make the same forward strides in music that we have made in commercial inventions since 1776. These inventions were absolutely necessary to the development of the country, and as a consequence the American mind during the last 100 years has led the world in the way of commercial inventions. We now have a very great number of labor-saving machines and a great many things that conduce to man's comfort. Take, for instance, the improvement in the modern bath tub, which is very essential, the electric light, the telephone, the telegraph. All of these are of absolute benefit to mankind. Now what produced them? Certainly not a stupid brain. It must have been a bright, virile brain that was able to find out the necessity for these things and invent them. If this brain power has used up, in a great measure, the field of operation in the commercial world—and we must admit that it has—its energy will be thrown over into the artistic world. When this brain begins, therefore, to compose music and write books is it not reasonable to expect that American music and American literature will lead the world just as American inventions have?

The future of American music, then, is exceedingly bright. The domination of an American school over the rest of the world, which I confidently expect to occur, will mark an important epoch in our nation's history, giving us a prominence in a form of human activity that we have not yet enjoyed, and thus exacting that sort of respect from older nations of the world which the cultivation of the æsthetic nature alone can give.—The Pacific Monthly.

## Congratulations.

THE MUSICAL COURIER has received the card announcing the birth, on May 21, of a son to Mr. and Mrs. Arthur Nikisch, at Leipsic. Best wishes. May they all live long and prosper.

## Dilettante Orchestra.

A performance was given at Leipsic, May 15, by the Wahls Dilettante Orchestral Society, assisted by Lydia Neumann, pianist, and Ferdinand Schäfer. The program consisted of Beethoven's First Symphony, C major, two pieces for string orchestra by Alvin Kranich, entitled "Märchen" and Scherzo, with flute obligato. Both pieces displayed genuine melody and were applauded at the conclusion.

Ernest Gamble, the basso, sailed for Europe last Saturday on the Champagne. He will spend the summer abroad studying with Sbriglia and return to New York November 1 to fill engagements.

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## Milwaukee Music Notes.

MILWAUKEE OFFICE THE MUSICAL COURIER,  
June 8, 1890.

THE Lyric Glee Club, aided and encouraged by an adequate chorus of ladies, gave us a most interesting concert of light music on Thursday, June 1, or, in the words of the program:

Ye goode people of ye towne take notice that ye singing society of this borough yclept ye Lyric Glee Club will give an Olde Folke's Concerte, in ye costume of ye olden time, and singe again ye goodlie songes of long ago.

To do the music right smart and proper women will join their voices with those of ye men, under ye precentorship of ye celebrated styckwyggler, Daniel Protheroe. Ye spinette will be presided over by W. H. Williamson, ye famous musician of St. Paul's parish.

Ye time is Thursday evening, ye first day of June, Anno Domini MDCCCXCIX., at ye meetynge house of ye Ethical people, Jefferson road, nigh Martin lane. To enter it will cost each person, greate and small, ye sum of 4 shillings (50 cents). Two tyckettes of admission are with this inclosed, and if retained, be pleased to transmit 8 shillings (\$1) in ye coin of ye realm, or return ye tyckettes for others to use.

Ye candles will be lighted by 7:30 of ye clock, and ye concerte will begin at ye stroke of 8.

A crowded house greeted "ye Lyric people." The costumes were from the time of the colonial worthies of our country, and the singing of the chorus in "old fashioned" songs was excellent. As the Lyric Glee Club is not met with a deficit now at the end of the season, it may be taken as a sign that its hold on the public is strong and also that the lively interest of individual members in the welfare of the society is keen.

Of course, public interest in the Arions centres about the election of a director. If not Weld, then who? There is Mr. Protheroe, of the Lyrics, who has a prosperous male chorus and a much more than probable female chorus, to judge by the concert of June 1, when he collected a sufficient number of voices to make a very good showing against the drill of the regular members of the club. With his outside work of directing out of town societies it is not likely that he would be available for the Arion Society. Mr. W. H. Williamson probably does not want the office. Aside from these I do not know of any others in Milwaukee who would take the directorship, and be able to infuse new life into what should be a great and successful musical organization. To unite the Lyrics and Arions would be too much of a good thing. The society in this shape would be too large to handle with any artistic effect, if music is the idea and not noise. So time must show how it is to be.

The music school of Mrs. Stacey Williams will soon close for the summer. The largely attended reception and musicale on Tuesday evening, May 23, was both socially and musically most delightful. On the following Saturday Mrs. Williams, with three young lady pupils, sailed for London. Some time will be spent in Berlin and Paris before the class returns to Milwaukee, October 1. Mr. Teetzel has been added to the faculty as teacher of theory, counterpoint, composition, &c.

The Chicago branch of the school will be in the Fine Arts Building, the Milwaukee branch in the Uilein Building. There is every sign of a prosperous year to come for this school.

There are a lot of things about this dear, delicious (not that other adjective Pope used), distracted town that one must find appeal to one's sense of the true, the beautiful, the good.

One thing is this. If we have a swell concert that is a society event, of course, the audience is late. Well, the concert simply sits down, smokes its cheroots and waits any time from thirty minutes to an hour for the audience to arrive.

Now, I call that delicious.

FANNY GRANT.

## Hans Richter.

Dr. Hans Richter will direct four concerts in St. Petersburg next spring, and will fulfill a brief engagement at the Moscow Opera House, where he will conduct several operas.

## ST. LOUIS ADVERTISEMENTS.

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## GRAND RAPIDS.

GRAND RAPIDS, Mich., June 4, 1890.

THE musical events in Grand Rapids the past two weeks have been such that they will long be remembered by the music lovers of the "Valley City."

On May 19 the Park Church was crowded to listen to a program of rare merit, the principal part of which was "Stabat Mater."

Prof. C. U. Colwell, for many years organist of Park Church, was director, and to his indomitable efforts is due the success of the concert.

On June 1 the Schubert Club gave its semi-annual concert at the Auditorium to a select and critical audience. It was the best concert the Schuberts ever gave. Mrs. Genevieve Clark Wilson, of Chicago, was the soloist, and was received with open arms, as this was not her first appearance here. The Schuberts are under the direction of Francis Campbell, and a better or more competent leader would be hard to find.

Mrs. John Steketee gives two pupils' recitals June 9 and 10 at her home. She will be assisted by Miss Hemingway, soprano, at the first, and by Mrs. Cobb, who will give readings, at the second.

Ernest Gamble, who, with Mr. Shonert, assisted the St. Cecelias at their concert on May 29, expects to sail for Europe very soon.

William T. Harris gave one of his delightful pupils' recitals last Wednesday evening at his studio in the Gilbert.

Prof. C. U. Colwell's thirty-seventh, thirty-eighth and thirty-ninth pupils' recitals will be held in Park Church on June 12, 13 and 15.

The Oratorio Society (a young organization) will make its first public appearance at the Fountain Street Baptist Church next Friday evening. C. R. Hodge will be the director, and according to indications a rare treat is in store for Grand Rapids.

E. D. SHEDD.

## NEWPORT.

NEWPORT, R. I., June 3, 1890.

THE Philharmonic Society scored another success in the performance of Mendelssohn's "St. Paul" on May 18. The chorus sang with a good body and quality of tone, and in most instances with more attention to the baton than is usual with local singers. Both enunciation and shading were excellent, and if certain portions were ragged and uneven it was due more to a lack of attendance at rehearsals on the part of certain members than to incompetency. Only by strict attendance at rehearsals and by the same strict attention to the conductor's stick can perfect results be obtained.

The soloists were Mrs. Eva Gardner Coleman, soprano; Miss Maud Rees, contralto; Frederick Smith, tenor, and Joseph S. Baernstein, bass. Mrs. Coleman's voice is rich and sweet in the medium tones, though occasionally hard on the upper F and G, and she sang the recitatives dramatically and the arias with much feeling. As a whole, she left a most favorable impression. Miss Rees had, of course, small chance in the "St. Paul," but she sang her one number in a manner which added to the reputation she has already made here. Mr. Smith has a fine, smooth voice, and sang well, the cavatina "Be Thou Faithful Unto Death" being exceedingly well done. Of Baernstein it is scarcely necessary to speak. Not for long has so fine a

bass been heard here. He sang almost entirely from memory and with great freedom, and fully sustained the national reputation he has made. The accompanying of Charles N. Scott at the organ and Mrs. T. W. Freeborne at the piano was conscientious and careful, and added its share to the success of the performance. The overture was played with organ and piano (four hands), Miss Marian G. Dowling taking the second part on the piano in a most acceptable manner. Though very tired and overworked, Alfred G. Langley conducted carefully, keeping his chorus well in hand.

This concert closes the season's work, the midwinter concert having included the Brahms German Requiem and choruses from the Bach Mass in B minor and Wagner's "Tannhauser."

## MINNEAPOLIS.

OFFICE OF THE MUSICAL COURIER,  
MINNEAPOLIS, MINN., June 8, 1890.

THERE is to be a season of light opera at Lake Harriet beginning in July; also the Banda Rossa is engaged for a period of several weeks at the same place. For many years Lake Harriet has been a favorite resort to while away a few hours of each day during the heated term, and being so near the city carriages and bicycles carry as many people as do the street cars.

The graduating recitals of the various music schools have been unusually good. There have been many and more yet to come in the way of fine recitals given by the advanced pupils of the private teachers.

On the evening of Monday, June 6, the advanced pupils of Miss Helga Olsen were heard in recital in St. Mark's Guild Room. They were assisted by Mrs. Edmund E. Smith, soprano. It was a recital in every way worthy of teacher and pupils.

Those taking part were: Miss Martha Lasson, Miss Louise Ilstrup, Miss Olga Olsen, Miss Gertrude Sherman, Miss Thora Ylvisaker, Miss Meda Endsley, Miss Louise Davison, Miss Margaret Berrinn, Miss Mabelle Olsen, Miss Clara Marvin, Miss Thalia Tharron, Miss Mabel Fjelstad and Miss Hilda Hoyme.

They have had a most successful year in the University, and Prof. Clarence W. Bowen has every reason to feel gratified with his work and the generous support and appreciation he has received from both faculty and pupils.

The closing concert, given just before commencement week, was a good one. The first half of the program was composed of selections from several operas; the last half of popular numbers. Between the parts the band discoursed the two-step and waltz, and the immense floor of the armory was covered with promenaders and dancers. Mrs. Maude Ulmer Jones was the assisting soprano, and never did she sing more effectively. Her very beautiful voice improves with each season, and her work gains in finish and style.

The local artists are "folding their tents and stealing away" for rest and recuperation. A few only will remain in the city, feeling that with the others gone they have as much chance for rest by remaining at home.

## A New Suite for Orchestra.

Mrs. Clara A. Korn is writing a Suite for Orchestra—a series of ancient dances, viz., passepied, minuet, gavotte, sarabande and bourée. It will be finished shortly.

## Madame Clementine de Vere.

Mme. Clementine De Vere sang in Washington recently, and the newspapers of that city gave her most complimentary notices. One of them is reproduced below:

Madame De Vere-Sapio opened with another Donizetti aria, the familiar "O Luce," and rendered it in a style that threw the parlor sopranos, whose pet selection this is, completely in the shade. As an encore she gave a dainty little French chanson, which further illustrated the remarkable flexibility of her voice and the absolute control she has over it. Later she gave Weber's "Bells in the Valley" and Sapio's charming little "Spring Song," and in response to a recall, she sat down at the piano, and to her own graceful accompaniment gave another beautiful little ballad.—The Post.

## Mail for Artists.

M. Harwitz.	Lillian Darslow.
Mrs. Carlos Sobrino.	Leo Stern.
Wenham Smith.	Louise Leimer.
Ellison Van Hoose.	B. D. Stevens.
Mme. Rosalie Chalia.	Sig. Paolo Giorza.
Ernest Gamble.	Ella Carr.
Jos. Paché.	

## Appreciation.

THE two letters given below explain themselves:

John Friedrich, care John Friedrich & Brother, Cooper Institute, New York:

DEAR SIR—Enclosed please find check for \$300 for the "Friedrich" copy of Joseph Guarnerius filius Andrea, which I have decided to keep.

Allow me to congratulate you upon the two new violins of your own make which I have had on trial. The Guarnerius (copy) was tested by an expert with several fine old Italian instruments, and a very fine Vuillaume, and both as regards quantity and quality of tone was superior. I consider them the finest new violins I have ever tried.

Yours truly,

ARTHUR FIELDEN LUSCOMB,  
Salem, Mass.

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